

Better Homes & Gardens®

# AMERICAN PATCHWORK & QUILTING®

## 10 Projects

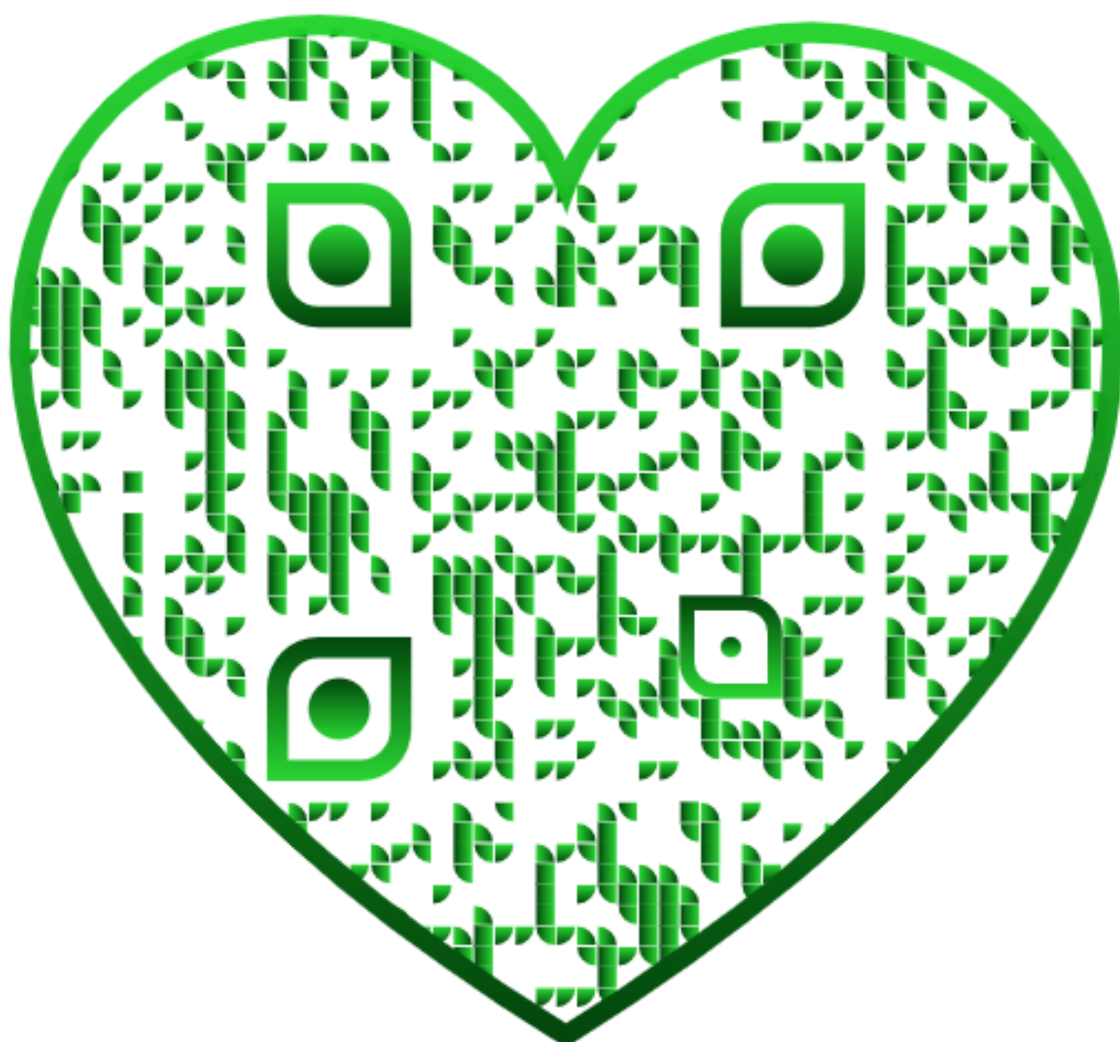
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*Sew Kind of Wonderful*

ISSUE 192  
FEBRUARY 2025  
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## Letter from the Editor

FEBRUARY 2025



Left to Right: Elizabeth Stumbo, Art Director; Doris Brunnette, Senior Editor; Bethany Peterson, Account Executive

*I really enjoy getting a peek* into other quilters' sewing spaces. In this issue we take a look into the creative space of Jenny Pedigo and Helen Robinson, the sister duo behind Sew Kind of Wonderful. Get a behind-the-scenes look at their business in "Ahead of the Curve" on *page 18*. They designed a quilt just for us, *Dream Weaver*, on *page 78*, featuring their latest fabric collection from FreeSpirit.

Later this month our team will go to Phoenix for QuiltCon 2025, an

annual event put on by the Modern Quilt Guild. *American Patchwork & Quilting* magazine has sponsored a category of the annual show since 2017. In 2023 it was a Log Cabin challenge. Last year was the Super Scrappy Challenge; check out the winning quilts, *below*.

Inspiration and creativity were on display not only in the quilts exhibited at QuiltCon, but in the walking quilt show of wearables! We saw embellished, embroidered, and quilted jackets, jeans, skirts,

dresses, backpacks, shoes, and more everywhere! If you're inspired to make your own quilty wearables, we rounded up products, patterns, kits, and embellishments for garments and accessories on *page 8*.

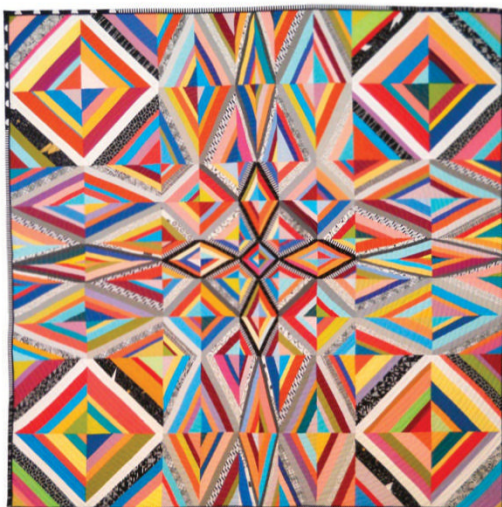
I plan to make a pair of shoes for myself this year to wear in Phoenix!

Happy sewing,

**Doris Brunnette**  
Editor

### AMERICAN PATCHWORK & QUILTING CHALLENGE AT QUILTCON

Last year we sponsored the Super Scrappy Challenge category with the only requirement being that each entry utilize a minimum of 30 different fabrics; see the winners below! For QuiltCon 2025, we are sponsoring a Transparency Quilt Challenge. Follow the hashtag #QuiltCon2025 on social media, and visit [quiltcon.com](http://quiltcon.com) for more information.



**First Place: Illusion**  
by Beth Shutty  
Summerfield, Florida



**Second Place: Multifarious Me**  
by Tara Glastonbury  
Kensington, Victoria, Australia



**Third Place: Irregular Chain**  
by Daisy Aschehoug  
Nesodden, Viken, Norway



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**NOTE TO READERS:** It is permissible to make and publicly display a single finished product of any project in this issue, including for purposes of competitive winnings up to \$1,000, so long as visible credit is given to the designer and *American Patchwork & Quilting* magazine.







### UPGRADE YOUR SEWING SPACE

See practical ideas, tips, and products to improve and personalize your space, regardless of room size and budget constraints.

[AllPeopleQuilt.com/SewingSpace](http://AllPeopleQuilt.com/SewingSpace)



search: *American Patchwork & Quilting*



@allpeoplequilt

## Seasonal Shopping @APQShop.com



### RED HOTS

Flying Geese and hourglass units in two dozen red hues pair with assorted lights for an ultrascrappy take on the classic two-color quilt.

[AllPeopleQuilt.com/RedHots](http://AllPeopleQuilt.com/RedHots)



### CROSS MY HEART

Choose your favorite red-and-white prints for a sweet wall hanging.

[AllPeopleQuilt.com/CrossMyHeart](http://AllPeopleQuilt.com/CrossMyHeart)



### FREE VALENTINE'S DAY PROJECTS

Sew decor, quilts, and gifts that will demonstrate your love.

[AllPeopleQuilt.com/Valentines](http://AllPeopleQuilt.com/Valentines)



### CLEANING TIPS

Treat your most-used sewing supplies to some TLC.

[AllPeopleQuilt.com/Cleaning](http://AllPeopleQuilt.com/Cleaning)



### TWO WAYS TO HANG QUILTS

View step-by-step photos for hanging projects large and small.

[AllPeopleQuilt.com/QuiltHangers](http://AllPeopleQuilt.com/QuiltHangers)



## Tips from Our Readers

### WHY DIDN'T I THINK OF THAT?

When I am cutting from yardage for a project, before I put the fabric back in my stash, I cut off a 2½"-wide strip to add to my scraps. I use these to compile my own Jelly Rolls for making charity and gift quilts.

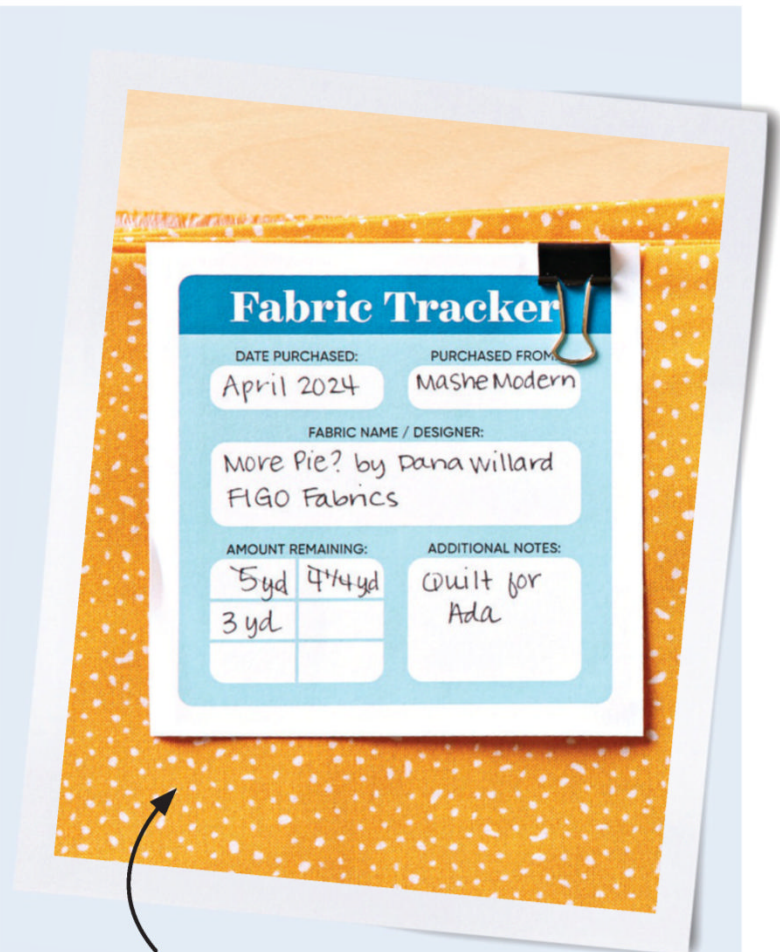
**BONNIE BUTLER**  
Clarksville, MD

I use erasable highlighters (available with school supplies) when working on a project with complex cutting directions. As I cut each size of piece, I highlight those instructions. When finished, I erase the marks so the pattern can be used again.

**THERESA KOTSMITH**  
St. Joseph, MN

I found that artist water brush pens are perfect for removing marks from a water-erasable marker from my quilts after quilting.

**SELWYN KNAP**  
Como, CO



Download your own fabric tracker at [AllPeopleQuilt.com/FabricTracker](https://AllPeopleQuilt.com/FabricTracker).

I created an information tag for my fabric acquisitions to note the yardage, where it was purchased, the name of the collection, and its intended purpose. Then I attach the tag to the fabric with a mini binder clip. If I run short of fabric while working on a project, having the shop name and fabric information helps me track down more. Knowing the name of the collection or item number of the piece makes an internet search much more effective. When I cut fabric from the piece in my stash, I put a slash through the yardage, subtract what I used, and write in the new amount of yardage. Having the yardage measurement comes in handy when pulling fabric from my stash for a new project.

**LORI NACZYNSKI**  
Crossville, TN

**Share Your Tips!** Email your original tip, name, and address to [apqtips@dotdashmdp.com](mailto:apqtips@dotdashmdp.com).

For more of our favorite reader tips, visit [AllPeopleQuilt.com/Tips](https://AllPeopleQuilt.com/Tips).





# Sewing Seeds

j. wecker frisch



The **Scrapbook Patchwork Quilt** pattern by J. Wecker Frisch is available for purchase.

A combination of vintage seed packets, sewing icons, and Janet's original art created **Sewing Seeds**. From gorgeously detailed panels featuring flowers of all kinds to coordinating prints in a bright color palette, you'll find joy in your heart and in your sewing room. A love of God and His beautiful creations will surround you as you dream up stunning quilts and home décor projects. Make even the most seasoned gardener jealous!

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 **Riley Blake**  
DESIGNS.



## From the Sewing Studio

### PRODUCTS & BOOKS WE LOVE



1

#### 1. ON-DEMAND QUILTED SNEAKERS CLASS

In this online class, Kim Oleson shares her tips and tricks for crafting your own quilted shoes, from making the quilt sandwich (using solid fabric or a mini quilt of your own design) to installing eyelets to hand-sewing the uppers to the soles. Sneaker Starter Pack (see below) required.

\$49; [quiltaholicsanonymous.com](https://quiltaholicsanonymous.com)

#### 2. SNEAKER STARTER PACK

This starter pack includes a pair of shoe insoles and outsoles, pattern, and project instructions for making a pair of leather sneaker-style shoes in low-top, mid-top, or high-top.

\$59.99; [tandyleather.com](https://tandyleather.com)

2







3



5

4



7

6

### 3. WEEKEND SLING BAG PDF PATTERN

Minki Kim's intermediate-level pattern (with free tutorial) has color step-by-step photos to create the 7¼×10½×2¼" bag with a quilt-as-you-go Flying Geese design, zippered outer pocket, easy-to-sew zipper installation, and adjustable strap.

\$10; [sewingillustration.com](http://sewingillustration.com)

### 4. RECLAIMED QUILTS

Turn an old quilt into one of eight new wearables, from a chore coat to a quilt top dress, with guidance from Kathleen McVeigh and Dale Donaldson, owners of sustainable clothing brand Kitty Badhands. The authors include advice on finding vintage quilts as well as adjusting the patterns to fit your body.

\$29.95; [ctpub.com](http://ctpub.com)

### 5. CONTEMPORARY PATCHWORK

Arounna Khounnoraj's book of fresh surface design and stitching techniques has natural dyeing, block printing with household objects, improvisational patchwork, 10 projects, and guidance on using every scrap of your materials.

\$27.95; [ctpub.com](http://ctpub.com)



8

### 6. BESPOKE PATCHWORK SKIRT PATTERN

Use basic sewing skills and charm packs to make a pieced elastic-waist skirt in multiple sizes and lengths and optional statement hem with a chain-stitched design. The pattern has both written instructions and an instructional DVD by Annie Smith.

\$18; [anniesmith.net](http://anniesmith.net)

### 7. BEACHCOMBER JACKET PATTERN

Start with a sweatshirt in your size and let Edyta Sitar of Laundry Basket Quilts guide you through transforming it into a starry patchwork jacket with optional lining.

\$12; [laundrybasketquilts.com](http://laundrybasketquilts.com)

### 8. GO! QUILTED TRUCKER HAT DIE BY CHRIS MARCHINI

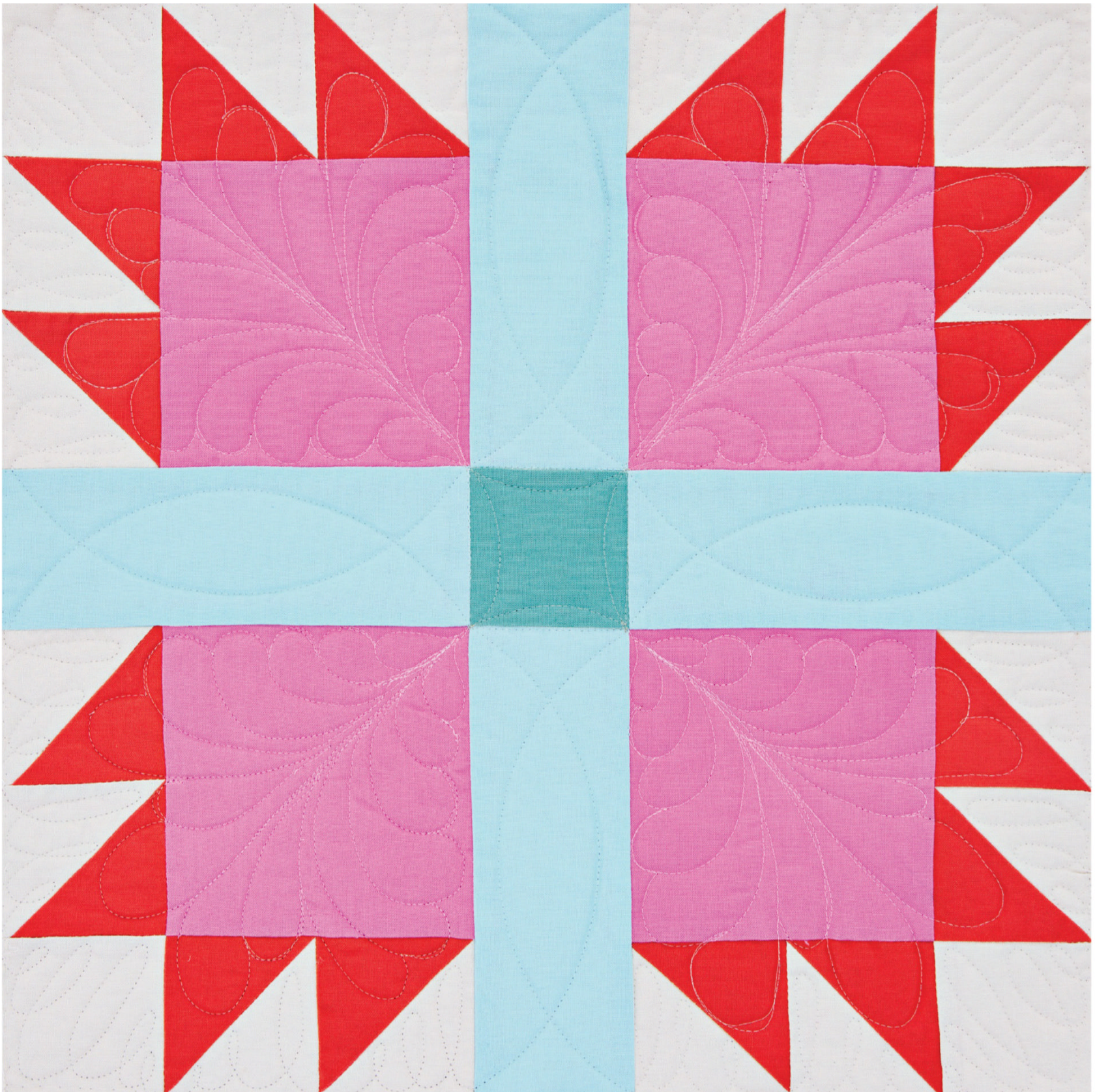
One 10×24" die board has all the pieces on it to create the outer shell and lining for making your own hats from orphan blocks, upcycled materials, or utility fabrics. Besides making short work of cutting the hat pieces, the die cuts notches to make assembly super easy for making gifts or items to sell at craft fairs.

\$149.99; [accuquilt.com](http://accuquilt.com)



*Presented by Handi Quilter*

## BEYOND THE BLOCK: Bear Paw



### DESIGN #1

Handi Quilter Educator Kristina Whitney created a continuous stitch path that nicely fills the pieced areas of the block with a medium-dense design. Kristina's stitchout involved a combination of free-motion stitching and ruler work, so she used the HQ Sure Foot and the ruler base.

#### PRO TIP:

For a thread that "melts" into the fabric, Kristina chose MicroQuilter from Superior Threads, a very fine (100-wt.) thread. After laying several different thread colors over the block, she opted for #7007 Silver, which she found to be a surprisingly great blender color.

#### LIKE THIS BLOCK?

Visit [AllPeopleQuilt.com/BearPawBlock](http://AllPeopleQuilt.com/BearPawBlock) to download cutting and piecing instructions for the 14" block.



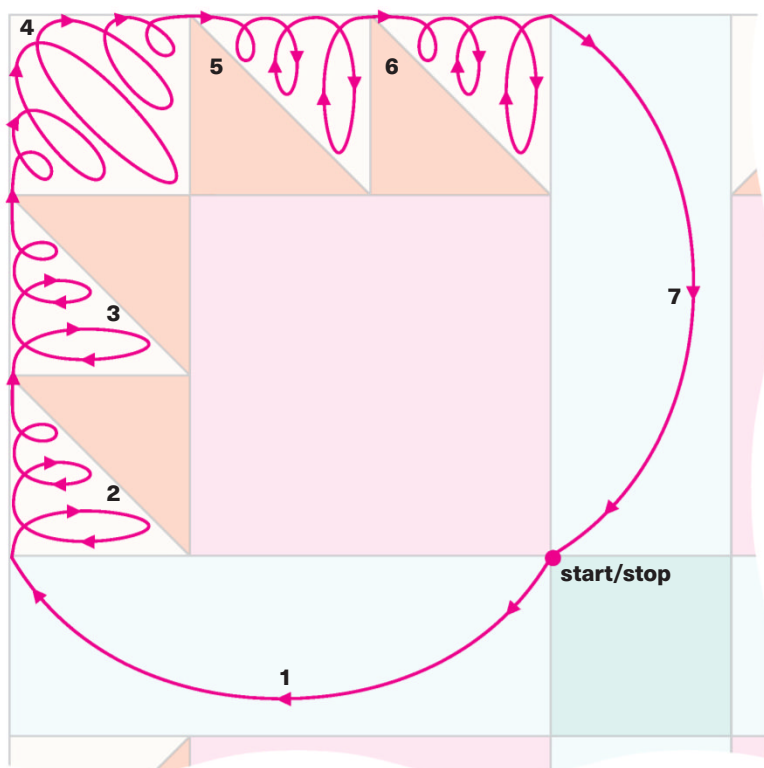


Diagram 1

Beginning in the inside corner of one Bear Paw unit, Kristina stitched an arc in the sashing rectangle using the HQ 7" Solid Half Circle template as a guide. Then she continued stitching loops in the muslin background areas, ending with another arc in the sashing.

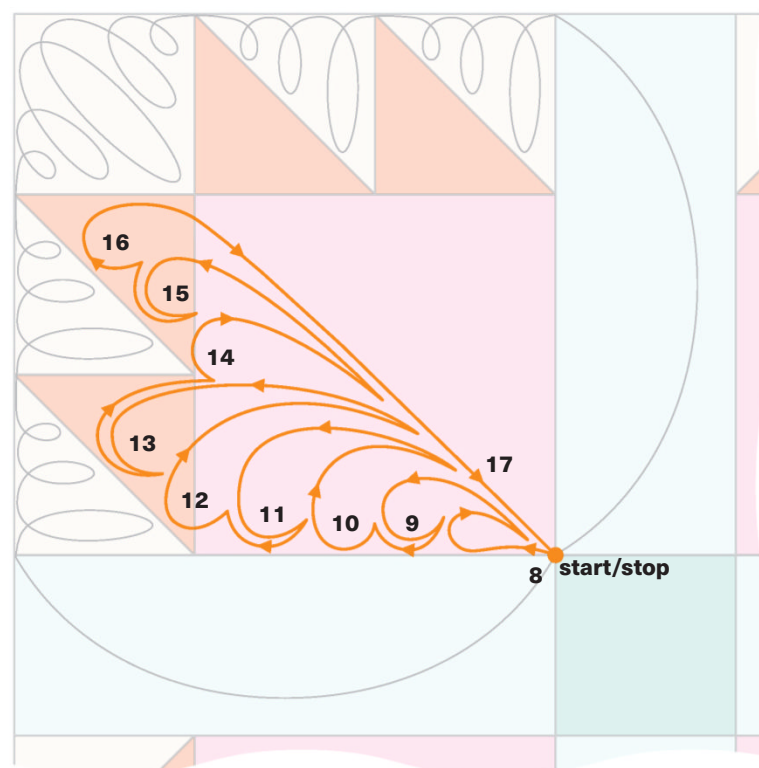


Diagram 2

Without breaking the stitching, Kristina stitched free-motion feathers covering the bottom half of the pink and orange sections as one unit. "To help keep the spine of my feathers somewhat in the middle, I marked it with a blue water-soluble pen," Kristina says.

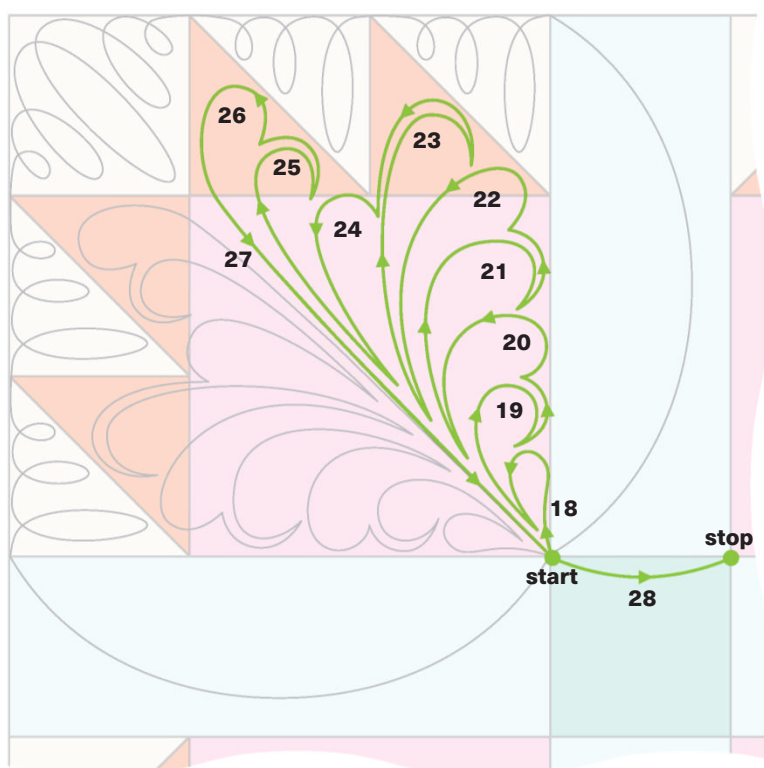


Diagram 3

Again without breaking the stitching, Kristina stitched the second half of the unit with bounce-back feathers. She sewed an arc in the center square of the block to end at the inside corner of the next Bear Paw unit.

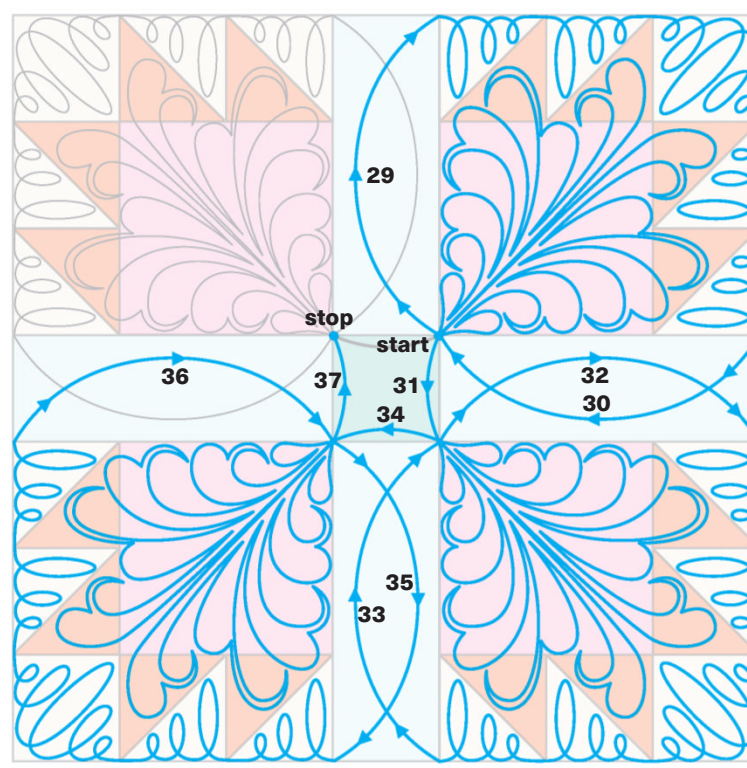


Diagram 4

Working in a clockwise direction around the block, Kristina repeated the previous three steps to stitch the remaining Bear Paw units.





## DESIGN #2

Handi Quilter Education Manager Kim Sandberg decided a traditional design of continuous curves and straight lines was ideal for this classic block. Kim used Superior Threads' So Fine! thread in color #417 (Antique Rose) to add a touch of soft pink.

### PRO TIP:

Kim stitched her curves using free-motion quilting, but if you want more guidance to keep your curves consistent, you can use a ruler, such as the HQ Concave Curves template, to help you stitch smooth, even curves.

Download practice pages at [AllPeopleQuilt.com/BTB](http://AllPeopleQuilt.com/BTB), or copy from *Pattern Sheet 4*. Trace over the lines with a marker or stitch directly on the paper with an unthreaded needle, following the guidelines and directional arrows.

▶▶ To see a video of these blocks being quilted, visit [AllPeopleQuilt.com/BTB](http://AllPeopleQuilt.com/BTB).

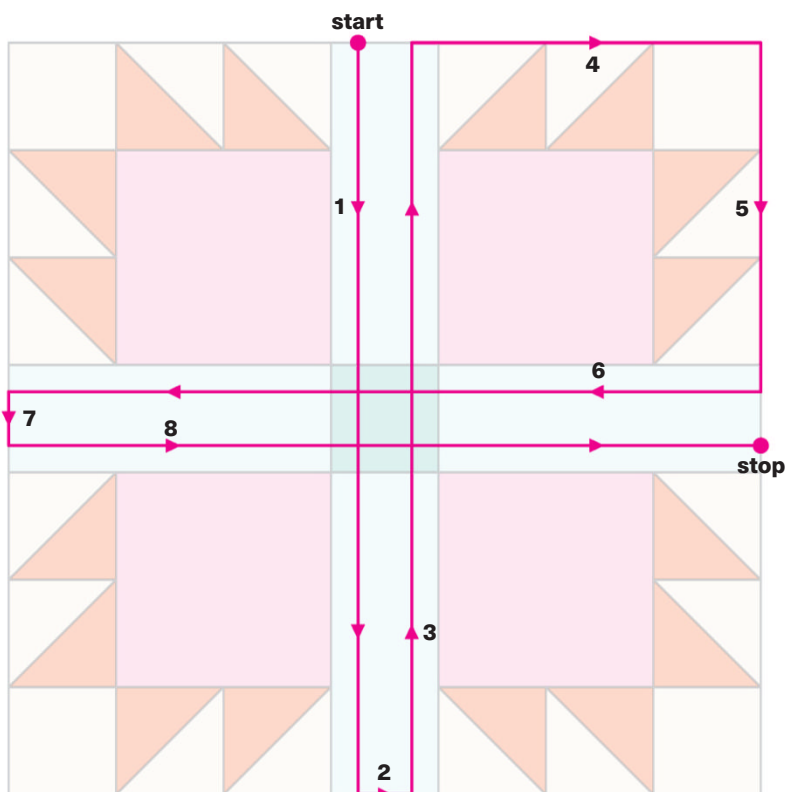


Diagram 1

Kim used the HQ Skinny Ruler and  $\frac{1}{2}$ " Echo Foot to stitch straight lines  $\frac{1}{2}$ " away from the seam in the light blue sashing rectangles, which created a square in the darker blue center of the block.

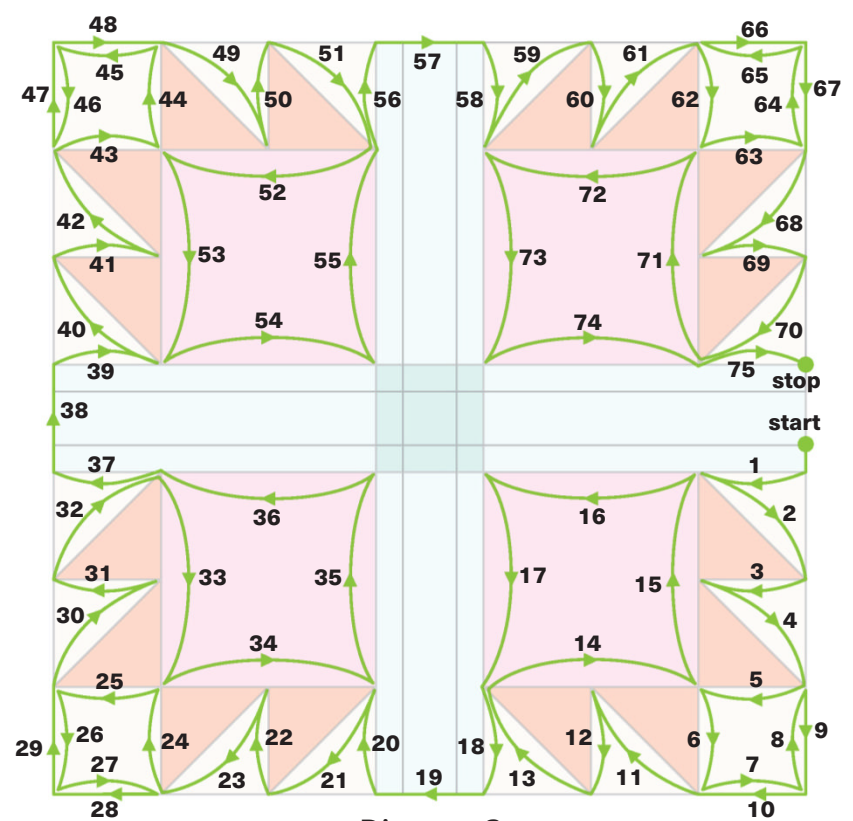


Diagram 2

Using continuous curves, Kim quilted the muslin background areas, then the center pink square of one Bear Paw unit. For consistency, Kim used the  $\frac{1}{2}$ " Echo Foot to gauge how deep to make the larger curves. She traveled in the ditch to stitch each remaining Bear Paw unit.



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(and a longarm)



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VANESSA CLARK  
*Grandma and Quilter*



*Presented by AccuQuilt & Andover Fabrics*

# GEMtones

## 2024/2025 Block of the Month

Join *American Patchwork & Quilting* magazine and play with the tonal effects of fabric placement as you create a twin-size quilt designed by Lori J. Miller. From **August 2024–August 2025**, find rotary-cutting instructions in each issue or download AccuQuilt cutting instructions. Join our Facebook group, where you can share photos of your progress, find helpful tips for making the quilt, and meet quilters from around the world.

For more details, visit [AllPeopleQuilt.com/GemTones](https://AllPeopleQuilt.com/GemTones).



### SCHEDULE

#### RUBY BLOCKS:

October 2024 issue  
On-sale August, 2024

#### EMERALD BLOCKS:

December 2024 issue  
On-sale October, 2024

#### AMETHYST BLOCKS:

February 2025 issue  
On-sale December, 2024

#### TOPAZ BLOCKS:

April 2025 issue  
On-sale February, 2025

#### ROSE QUARTZ BLOCKS:

June 2025 issue  
On-sale April, 2025

#### SAPPHIRE BLOCKS & FINISHING:

August 2025 issue  
On-sale June, 2025



**Finished Quilt: 70½×93"**



# Amethyst Blocks

## FINISHED BLOCK: 20" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Cottage Cloth I and II collections by Renee Nanneman for Andover Fabrics ([andoverfabrics.com](http://andoverfabrics.com)).

- $\frac{5}{8}$  yard cream print (blocks)
- $\frac{1}{3}$  yard dark print (blocks)
- $\frac{1}{3}$  yard medium print (blocks)
- $\frac{1}{4}$  yard light print (blocks)



**GemTones** is compatible with the AccuQuilt Go! die-cutting systems, including the Mix & Match 10" Block Qube. For materials and instructions to use AccuQuilt dies, visit [AllPeopleQuilt.com/GemTones](http://AllPeopleQuilt.com/GemTones).



## CUT FABRICS

Cut pieces in the following order.

### From cream print, cut:

- 2- $5\frac{1}{2}$ " squares
- 16- $3\times 5\frac{1}{2}$ " rectangles
- 24- $3\frac{3}{8}$ " squares

### From dark print, cut;

- 8- $3\frac{3}{8}$ " squares
- 16-3" squares

### From medium print, cut:

- 4- $6\frac{1}{4}$ " squares
- 8-3" squares

### From light print, cut:

- 8- $3\times 5\frac{1}{2}$ " rectangles

## ASSEMBLE AMETHYST BLOCKS

Measurements include  $\frac{1}{4}$ " seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

**1.** Use a pencil to mark a diagonal line on wrong side of each cream print  $3\frac{3}{8}$ " square.

**2.** Layer a marked cream print square atop a dark print  $3\frac{3}{8}$ " square. Sew together with two seams, stitching  $\frac{1}{4}$ " on each side of marked line (**Diagram 1**). Cut apart on marked line and press to make two triangle-squares. Each triangle-square should be 3" square including seam allowances. Repeat to make 16 triangle-squares total.

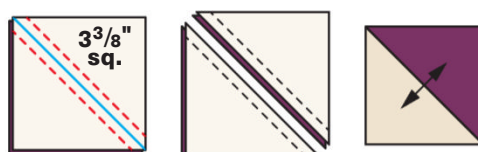


Diagram 1

**3.** Referring to **Diagram 2**, sew together one dark print 3" square, two triangle-squares, and one medium print 3" square in pairs. Join pairs to make a Four-Patch unit. The unit

should be  $5\frac{1}{2}$ " square including seam allowances. Repeat to make eight Four-Patch units total.

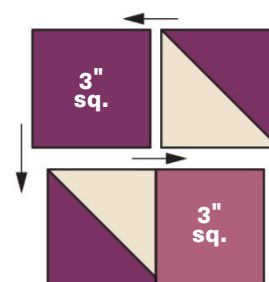


Diagram 2

**4.** Referring to **Diagram 3**, lay out one dark print 3" square, two cream print  $3\times 5\frac{1}{2}$ " rectangles, and one Four-Patch unit in two rows. Sew together pieces in rows. Join rows to make a corner unit. The unit should be 8" square including seam allowances. Repeat to make eight corner units total.

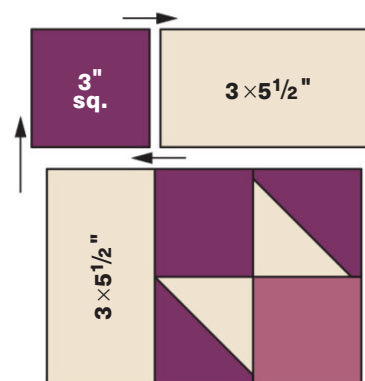


Diagram 3

**5.** Referring to **Diagram 4**, align two marked cream print squares with opposite corners of a medium print  $6\frac{1}{4}$ " square. Sew a scant  $\frac{1}{4}$ " from drawn lines on both sides of lines. Cut apart on drawn lines to make two triangle units (**Diagram 5**). Press attached triangle units open.

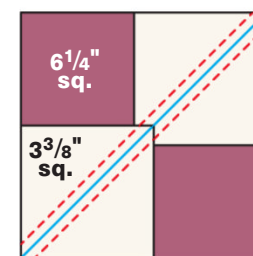


Diagram 4

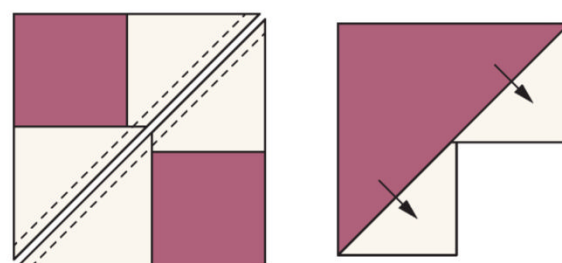


Diagram 5



**6.** Referring to **Diagram 6**, align a marked cream print square with medium print corner of a triangle unit. Sew a scant  $\frac{1}{4}$ " from each side of drawn line. Cut apart on drawn line and press to make two Flying Geese units (**Diagram 7**). Each unit should be  $3 \times 5\frac{1}{2}$ " including seam allowances. Repeat with remaining triangle unit to make two additional Flying Geese units.

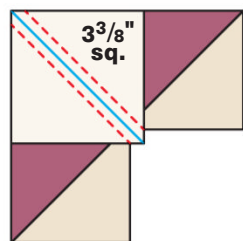


Diagram 6

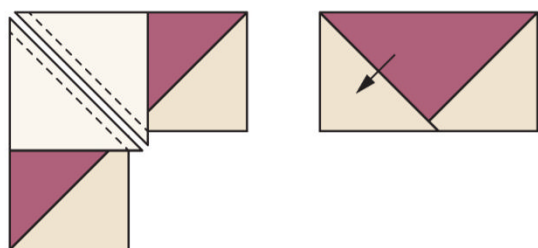


Diagram 7

**7.** Repeat steps 5 and 6 to make 16 Flying Geese units total.

**8.** Referring to **Diagram 8**, sew together two Flying Geese units and one light print  $3 \times 5\frac{1}{2}$ " rectangle to make a side unit. The unit should be  $5\frac{1}{2} \times 8$ " including seam allowances. Repeat to make eight side units total.

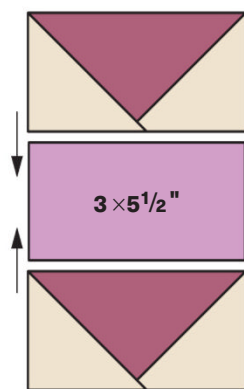


Diagram 8

**9.** Referring to **Diagram 9**, lay out four corner units, four side units, and one cream print  $5\frac{1}{2}$ " square in three rows. Sew together pieces in rows. Join rows to make an amethyst block. The block should be  $20\frac{1}{2}$ " square including seam allowances. Repeat to make a second amethyst block. Set blocks aside.

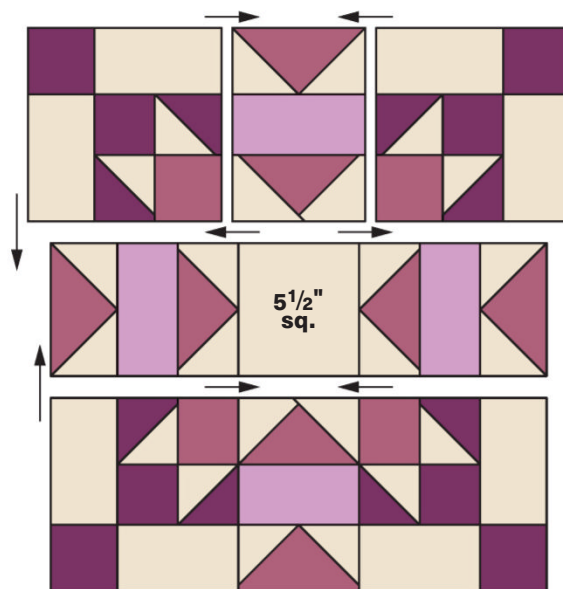


Diagram 9

## Color Options



### MAKE IT TRADITIONAL

Swap in sweet small prints for the original tone-on-tones for a version with a country chic vibe.

**FABRICS** are from the Dahlia collection by Laundry Basket Quilts for Andover Fabrics ([andoverfabrics.com](http://andoverfabrics.com)).



### FUN WITH FLORALS

This option switches the positions of the medium and dark prints, with the resulting contrast putting a little more emphasis on the background-fabric center star.

**FABRICS** are from the Wandering collection by Stephanie Organes for Andover Fabrics ([andoverfabrics.com](http://andoverfabrics.com)).



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#### SEWING STUDIO

Hanging on the studio wall above designer Helen Robinson (left), a banner using the *Text Me* pattern spells out the company name. Designer Jenny Pedigo (right) uses a 1960s metal desk as her sewing table. "It is perfect for my machine because it's so heavy it doesn't shake when I sew." In Jenny's machine is *Northern Lights*.



A woman with blonde hair is sitting at a white table, smiling while working on a quilt. She is using a blue and white sewing machine. The room is decorated with several quilt patterns hanging on the wall, including a large one with colorful geometric shapes and another with a repeating pattern of red and white triangles. A lamp with a white base and a beige shade is on the table to the right. A small potted plant is also on the table. The floor is made of light-colored wood.

# AHEAD OF THE Curve

SISTERS HELEN ROBINSON AND JENNY PEDIGO INVENT TOOLS AND DESIGN QUILT PATTERNS THAT MAKE ROUNDED DESIGNS EASY FOR NEWBIES AND VETERANS ALIKE.





**STANDING DESK** When she visits, Helen sews in an area that also serves as their video and online class backdrop. To hone quilters' skills, each Sew Kind of Wonderful tool comes with a teaching pattern, such as the Quick Curve Ruler's *Urban Runner*, hanging vertically on the wall. *Nine Patch Revival* drapes the desk and three of the 18 *Floral Felicity* blocks are on the design board behind Helen.



**Designer Helen Robinson says her childhood hard-wired her with a desire to use her hands to create.**

And, as the second-oldest of six, she also was a natural teacher—especially to her youngest sibling, designer Jenny Pedigo. “In 1998, I was running an after-school program for junior high kids and I thought it would be a great idea to teach them how to make a pillow with a quilt block. Strangely, none of my quilting friends were willing to teach sewing skills to 11- to 13-year-olds,” Helen says. She bought a quilting reference book on Friday and taught herself how to make a Log Cabin block so she could teach the class on Monday. A mere 48 hours of learning and she was hooked. Soon, Helen had hooked Jenny, too. “It took about 5 nanoseconds,” Jenny says.

For the next 12 or so years, both sisters explored every new quilting trend that came along. “Over time, we both got very tired of making half-square triangle blocks, Square-in-a-Square blocks, strip piecing, and machine appliqué,” Helen says.

Jenny, meanwhile, had also been long-arming quilts while raising her own six children. “Long-arm quilting is fun but hard. I was getting very burned out,” she says. One day she used a curved long-arm guide to cut fabric then appliquéd it to a quilt. “I realized it would be so much faster if it were pieced,” Jenny says. “I found a very easy method with the help of Google, and it worked!”

Jenny called Helen with the news, but Helen was less excited. Remembering her own experience of a quilt top where every seam had a pucker and had to be unpicked and resewn, Helen thought nobody would want to sew curves. Jenny told her sister she had a vision for creating a tool

**FABRIC STORAGE** Jenny uses IKEA storage cubes and cubbies for stashing fabric sorted by colorway. The quilt hanging above is *Mini Mod Tiles*, a subscription-only pattern. On the chair is *Flower Pop*. “We design at least one collection a year with FreeSpirit,” Helen says. “The bundles in the cubby are our own fabric designs.”

**RULERS** The QCR Mini (top) and the Sew Square 4 (bottom) are just two of Sew Kind of Wonderful’s tools. “We have square-up tools in 10, 8, 6, 4, and 3 inches. We manufacture them ourselves in the USA,” Helen says. “They are available on our website but check with your local shop first! We really like supporting local shops.”







**GALLERY WALL** Jenny added color to her studio's neutral color palette with a sampler wall, choosing her favorites from hundreds of blocks and adding straight-line quilting. In the foreground, *Butterfly Fields* graces the chaise.

with a curve slot that would make cutting curves fast and easy, and everyone would want to do it. Eighteen months and six prototypes later, the Quick Curve Ruler was born. "I was very proud of this one-of-a-kind tool on the quilting scene," Jenny says. "I remember telling Helen there were about eight designs we could make before we would need to come up with a new tool."

Today, the pair have created more than 100 designs using the Quick Curve Ruler and are constantly creating more: more patterns, more tools, more fun. Current offerings include four rulers with patterns and books specific to each, curved long-arm machine guides, other tools, notions, and fabric lines with FreeSpirit.

One secret to these sisters' success: They live hundreds of miles apart. "We laugh when we say this, but it is so true," Jenny says. "The time we spend together is precious to us and we use it for the fun parts of our business—

exploring new ideas, processing color and texture, and finding inspiration in the moment."

The time apart allows each woman to focus on her half of the workload, a division of labor that took time to sort out. "In the beginning we had a lot more crossover and we were duplicating assignments," Helen says. "Now I do most of the pattern writing, scheduling, event coordination, video tutorials, teaching proposals, and website details. Jenny handles the shipping, customer service, ordering inventory, manufacturing products, long-arm quilting videos, and fabric design." Both are involved in creating new tools and patterns, testing new blocks, creating inspiration boards, and making quilts, as well as the company's online presence on Facebook Live and Instagram. "Even though we don't agree 100% of the time, I am not surprised Jenny and I work well together because we have always had a very natural friendship," Helen says.





**LONG-ARM** At Helen's suggestion, Jenny bought a Gammill long-arm machine 17 years ago. "Helen sent me a couple of her many quilt tops for me to practice on—maybe the reason she suggested I should buy one?" Jenny says. She has since quilted more than 1,000 quilts. On the long-arm, *Rock the Block* is part of the new subscription service. "This is a skill-builder quilt we designed during COVID," Jenny says. *Compass* (on the table behind Jenny) uses the Quick Straight Ruler.

**MINI CURVIT RULER** Sew Kind of Wonderful also manufactures three long-arm templates or guides. "The curve matches our piecing curve, so you can stitch in the ditch like I'm showing here," Jenny says of her echo work on their *Rock the Block* pattern.





“WE FIND INSPIRATION  
IN *making*  
*quilting easier.*  
WE LOVE SIMPLIFYING  
THE PROCESS.

—Jenny Pedigo & Helen Robinson,  
DESIGNERS & SEW KIND OF  
WONDERFUL OWNERS





**LIVING ROOM** *Posh*  
*Penelope*, shown on the sofa, is Sew Kind of Wonderful's second-most popular pattern. This scrappy design uses the Quick Curve Ruler. "It's been out since 2019 but some designs just never lose their appeal," Jenny says. Pup Rome enjoys the warmth of the actual sun while a *70 & Sunny* quilt lounges in the window seat.

**TABLE** The *Twisted Stones* table runner uses the Wonder Curve Ruler. "It's in our *Wonderful Curves Sampler Quilt Block Book* and is very popular—it probably sells the book," Helen says. "If we have a pattern in a book, we don't sell it as a single pattern and vice versa."



Despite the physical distance between them, the sisters use the Pedigo home's lower level for much of their in-tandem work. "My family moved from Washington to Utah three years ago and one important feature my husband, Jared, and I needed was a dedicated workspace," Jenny says. Jared ships every order and required an organized inventory room and space for packaging items. Jenny needed room for sewing, designing, long-arming, and filming the tutorials that appear on YouTube and Sew Kind's socials. "We were fortunate to build a house that had the right combination of spaces to accommodate our needs," Jenny says of her Springville, Utah, home. Helen makes the trip from Arizona to work alongside her sister. "I love spending time creating in Jenny's studio," she says.

Both Helen and Jenny say that 12 years after launching Sew Kind of Wonderful, they are still passionate about quilting, curves, and growing the business. "We recently launched a subscription platform to allow easy, affordable access to everything we produce," Jenny says. And they have big goals for their creations. "Our biggest goal is for every quilter to have all three of our curved piecing rulers and that they use our techniques for sewing all the curves in all the quilts they ever make," Helen says. Jenny adds with a laugh, "We also realized not every quilter wants to sew a curve—so Helen was a little right." Not a problem. These talented sisters created a tool for that, too: check out their Quick Straight Ruler, which allows quilters to make interesting angled cuts with ease.



**OFFICE WITH LADDER** On the ladder is *Candy Blossoms*, featured in the book *One Wonderful Curve*.

**QUILT STACK** “We love the idea of creatives making their own quilt designs using our tools. We are firm believers there are NO quilting police! If you like it, make it,” Helen says. “Quilting is a creative expression of your soul; it should be fun. Make what excites you!”

## GET YOUR CURVE ON

### HOW IT STARTED

Sisters Helen and Jenny created their first tool to solve a problem: “We loved traditional curved designs, but we didn’t want to use traditional piecing techniques that were tedious and finicky,” Jenny says. The pair solved the pucker problem once and for all by creating both their signature method and their first piecing tool, the Quick Curve Ruler. “Our easy piecing method is to cut the fabric with the guide of the ruler and sew the curved pieces together without pins—trust us!” Helen says. “Press the block and square it up. No pinning, no snipping, no centering. Just cut, sew, and square up.”

### HOW IT'S GROWING

Since the debut of the Quick Curve Ruler in 2012, Sew Kind of Wonderful has created three more piecing tools, three long-arm ruler sets, five square-up rulers, eight books, hundreds of quilt patterns, and six fabric lines. “We want our customers to be able to use their Sew Kind of Wonderful tools over and over again so we will keep creating fun designs. Once you learn our technique, you can create any of our patterns,” Helen says.



Follow for videos, inspiration,  
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[SewKindOfWonderful.com](http://SewKindOfWonderful.com)





A bedroom with a dark grey paneled headboard. A bed with a light wood headboard is dressed in a quilt with wide, wavy bands of various colors (red, yellow, blue, green, purple, white) and patterns. Several pillows are on the bed, including a solid brown one and others with geometric patterns. On either side of the bed are white nightstands with brass lamps and small floral arrangements.

“IT’S VERY EXCITING TO WAKE UP  
EVERY DAY AND STILL BE PASSIONATE  
ABOUT *sewing curves!*”

—*Helen Robinson*, DESIGNER & SEW KIND OF WONDERFUL OWNER

**BEDROOM** Jenny says the *Long Walk* quilt is “sooo Helen. We used our Cottage Cloth fabric collection, which is very traditional-looking. But we love mashing modern and traditional and getting this yin and yang that feels like, ‘Oh! That works even though it’s unexpected.’” Helen agrees, “We have found we are a great balance for each other within our quilting designs.”









# Chain of STARS

INSPIRED BY A  
STAINED-GLASS  
SUNCATCHER,  
COLOR-RICH  
STARS ARE  
SURROUNDED  
BY A SECONDARY  
CHAIN DESIGN.

DESIGNER **Deanne Eisenman**  
MACHINE QUILTER **Jean Miller**  
PHOTOGRAPHER **Adam Albright**



**FINISHED QUILT:**  
72½" square**FINISHED BLOCK:**  
10" square

Yardages and cutting instructions are based on 42" of usable fabric width.

- 8—⅓-yard pieces assorted medium and dark prints in purple, red, turquoise, orange, green, pink, navy, and gold (blocks)
- 8—18×21" pieces (fat quarters) assorted beige prints (blocks)
- 8—⅜-yard pieces assorted tan prints (blocks)
- 8—18×21" pieces (fat quarters) assorted black prints (blocks)
- 1¼ yards light tan print No. 1 (sashing)
- 1¼ yards black tone-on-tone (sashing, outer border)
- 1½ yards light tan print No. 2 (inner and outer borders)
- ⅔ yard black pin dot (binding)
- 4½ yards backing fabric
- 81"-square batting

**Quick Tip**

Designer Deanne Eisenman advises quilters to measure separate units before assembling blocks.

"If the units measure accurately, the block will go together smoothly," Deanne says.

**CUT FABRICS**

Cut pieces in the following order.

**From each of seven medium or dark prints, cut:**

- 3—3½" squares
- 24—2" squares

**From remaining medium or dark print, cut:**

- 4—3½" squares
- 32—2" squares

**From each of seven beige prints, cut:**

- 12—2×3½" rectangles
- 12—2" squares

**From remaining beige print, cut:**

- 16—2×3½" rectangles
- 16—2" squares

**From each of seven tan prints, cut:**

- 4—1½×20" strips
- 12—2½" squares
- 48—1½" squares

**From remaining tan print, cut:**

- 6—1½×20" strips
- 16—2½" squares
- 64—1½" squares

**From each of seven black prints, cut:**

- 4—1½×20" strips
- 12—2½" squares

**From remaining black print, cut:**

- 6—1½×20" strips
- 16—2½" squares

**From light tan print No. 1, cut:**

- 32—2½×10½" rectangles
- 4—2½×6½" rectangles
- 52—2½×4½" rectangles

**From black tone-on-tone, cut:**

- 44—3½×6½" rectangles
- 60—2½" squares

**From light tan print No. 2, cut:**

- 7—2½×42" strips for inner border
- 92—3½" squares

**From black pin dot, cut:**

- 8—2½×42" binding strips

**ASSEMBLE BLOCKS**

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

**1.** To make three matching blocks, gather the following pieces:

- From one medium or dark print: three 3½" squares and twenty-four 2" squares
- From one beige print: twelve 2×3½" rectangles and twelve 2" squares
- From one tan print: four 1½×20" strips, twelve 2½" squares, and forty-eight 1½" squares
- From one black print: four 1½×20" strips and twelve 2½" squares

**2.** Use a pencil to mark a diagonal line on wrong side of each medium or dark print 2" square and each tan print 1½" square.

**3.** Align a marked medium or dark print square with one end of a beige print 2×3½" rectangle (**Diagram 1**; note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Add a marked medium or dark print square to opposite end of rectangle to make a small Flying Geese unit. The unit still should be 2×3½" including seam allowances. Repeat to make 12 small Flying Geese units total.

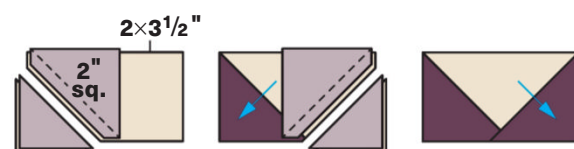


Diagram 1



4. Referring to **Diagram 2**, lay out four beige print 2" squares, four small Flying Geese units, and one medium or dark print 3½" square in three rows. Sew together pieces in rows. Join rows to make a star unit. The unit should be 6½" square including seam allowances. Repeat to make three star units total.

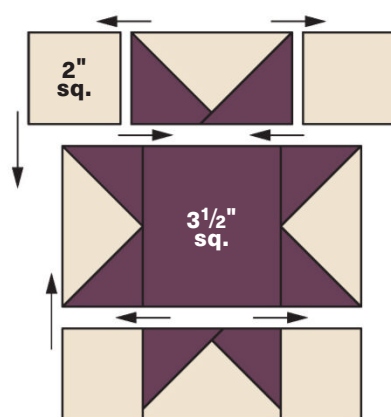


Diagram 2

5. Sew together a tan print 1½×20" strip and a black print 1½×20" strip to make a strip set (**Diagram 3**). Repeat to make four strip sets total. Cut strip sets into forty-eight 1½"-wide segments.

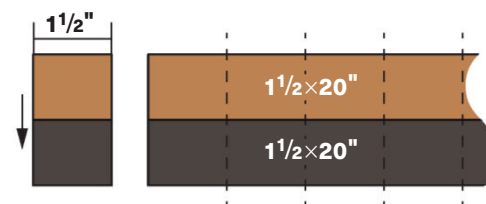


Diagram 3





**6.** Sew together two Step 5 segments to make a Four-Patch unit (**Diagram 4**). The unit should be  $2\frac{1}{2}$ " square including seam allowances. Repeat to make 24 Four-Patch units total.

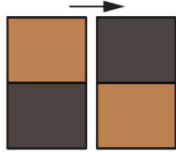


Diagram 4

**7.** Align marked tan print squares with opposite corners of a black print  $2\frac{1}{2}$ " square (**Diagram 5**; note direction of marked lines). Sew on marked lines. Trim seam allowances to  $\frac{1}{4}$ " and press open attached triangles. Align marked tan print squares with remaining corners; stitch, trim, and press as before to make a Square-in-a-Square unit. The unit still should be  $2\frac{1}{2}$ " square including seam allowances. Repeat to make 12 Square-in-a-Square units total.

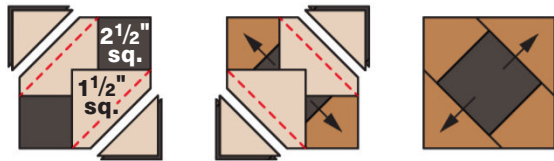


Diagram 5

**8.** Sew together two Four-Patch units and one Square-in-a-Square unit to make a side unit (**Diagram 6**). The unit should be  $2\frac{1}{2} \times 6\frac{1}{2}$ " including seam allowances. Repeat to make 12 side units total.

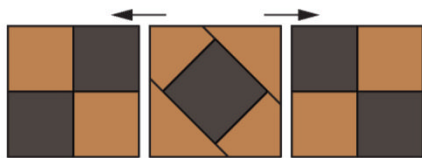


Diagram 6

**9.** Referring to **Diagram 7**, lay out four tan print  $2\frac{1}{2}$ " squares, four side units, and one star unit in three rows. Be sure to note rotation of side units. Sew together pieces in rows. Join rows to make a block. The block should be  $10\frac{1}{2}$ " square including seam allowances. Repeat to make three matching blocks total.

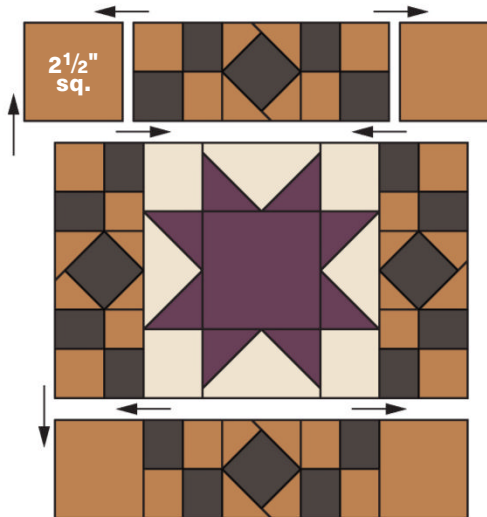


Diagram 7

**10.** Repeat steps 1-9 to make 21 blocks total (seven sets of three matching blocks).

**11.** To make four matching blocks, gather the following pieces:

- From remaining medium or dark print: four  $3\frac{1}{2}$ " squares and thirty-two 2" squares
- From remaining beige print: sixteen  $2 \times 3\frac{1}{2}$ " rectangles and sixteen 2" squares
- From remaining tan print: six  $1\frac{1}{2} \times 20$ " strips, sixteen  $2\frac{1}{2}$ " squares, and sixty-four  $1\frac{1}{2}$ " squares
- From remaining black print: six  $1\frac{1}{2} \times 20$ " strips and sixteen  $2\frac{1}{2}$ " squares

**12.** Using Step 11 pieces, repeat steps 2-8 to make 16 small Flying Geese units, four star units, 32 Four-Patch units, 16 Square-in-a-Square units, and 16 side units.

**13.** Repeat Step 9 to make four matching blocks (you should now have 25 total blocks).

## ASSEMBLE QUILT CENTER

**1.** Sew together two light tan print No. 1- $2\frac{1}{2} \times 4\frac{1}{2}$ " rectangles and one black tone-on-tone  $2\frac{1}{2}$ " square to make a sashing unit (**Diagram 8**). The unit should be  $2\frac{1}{2} \times 10\frac{1}{2}$ " including seam allowances. Repeat to make 20 sashing units total.



Diagram 8

**2.** Referring to **Diagram 9**, sew together two light tan print No. 1- $2\frac{1}{2} \times 4\frac{1}{2}$ " rectangles, five black tone-on-tone  $2\frac{1}{2}$ " squares, and four light tan print No. 1- $2\frac{1}{2} \times 10\frac{1}{2}$ " rectangles to make a short sashing strip. The strip should be  $2\frac{1}{2} \times 58\frac{1}{2}$ " including seam allowances. Repeat to make six short sashing strips total.

**3.** Sew together two light tan print No. 1- $2\frac{1}{2} \times 6\frac{1}{2}$ " rectangles, five black tone-on-tone  $2\frac{1}{2}$ " squares, and four light tan print No. 1- $2\frac{1}{2} \times 10\frac{1}{2}$ " rectangles to make a long sashing strip (**Diagram 10**). The strip should be  $2\frac{1}{2} \times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second long sashing strip.

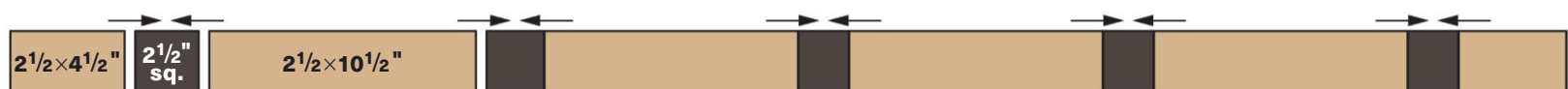


Diagram 9



Diagram 10







**4.** Referring to **Quilt Assembly Diagram**, lay out short sashing strips, blocks, and sashing units in 11 rows. Sew together pieces in block rows. Press seams toward sashing units. Join rows; press seams toward sashing strips.

**5.** Sew long sashing strips to side edges of joined rows to make quilt center. Press seams toward long sashing strips. The quilt center should be  $62\frac{1}{2}$ " square including seam allowances.

### ADD INNER BORDER

- 1.** Piece and cut light tan print No. 2- $2\frac{1}{2}$ ×42" strips to make:
  - 2- $2\frac{1}{2}$ ×66 $\frac{1}{2}$ " inner border strips
  - 2- $2\frac{1}{2}$ ×62 $\frac{1}{2}$ " inner border strips



Quilt Assembly Diagram



**2.** Sew short inner border strips to opposite edges of quilt center. Add long inner border strips to remaining edges. Press seams toward inner border. The quilt center now should be  $66\frac{1}{2}$ " square including seam allowances.

### ASSEMBLE AND ADD OUTER BORDER

**1.** Mark a diagonal line on wrong side of 88 light tan print No. 2– $3\frac{1}{2}$ " squares.

**2.** Using marked light tan print No. 2 squares and black tone-on-tone  $3\frac{1}{2}\times 6\frac{1}{2}$ " rectangles, repeat Assemble Blocks, Step 3, page 30, to make 44 large Flying Geese units (**Diagram 11**). Each should be  $3\frac{1}{2}\times 6\frac{1}{2}$ " including seam allowances.



Diagram 11

**3.** Referring to left-hand edge of **Quilt Assembly Diagram**, join 11 large Flying Geese units to make a short outer border strip. Press seams in one direction. The strip should be  $3\frac{1}{2}\times 66\frac{1}{2}$ " including seam allowances. Repeat to make a second short outer border strip.

**4.** Referring to top edge of **Quilt Assembly Diagram**, sew together two remaining light tan print No. 2– $3\frac{1}{2}$ " squares and 11 large Flying Geese units to make a long outer border strip. Press seams in one direction. The strip should be  $3\frac{1}{2}\times 72\frac{1}{2}$ " including seam allowances. Repeat to make a second long outer border strip.

**5.** Sew short outer border strips to opposite edges of quilt center. Add long outer border strips to remaining edges to complete quilt top. Press seams toward outer border.

### FINISH QUILT

**1.** Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 94.)

**2.** Quilt as desired. Jean Miller machine-quilted a paisley pattern across the quilt top.

**3.** Bind with black pin dot binding strips. (For details, see Complete Quilt.)

**DESIGNER:** Deanne Eisenman  
([snugglesquilts.com](http://snugglesquilts.com))

**MACHINE QUILTER:** Jean Miller of Prairie Sun Quilting

### VINTAGE STARS

For instructions, see page 87.

Quilt tester Julie Doy eliminated the Four-Patch units from the blocks to focus more attention on the star units. A multihued floral used in the sashing and border brings the colors of the table runner together.

**FABRICS** are from the Vintage Charm collection by Dani Mogstad for Riley Blake Fabrics ([rileyblakedesigns.com](http://rileyblakedesigns.com)).





# BOX OF *Chocolates*

## Materials

### FINISHED QUILT: 16½" square

Yardages and cutting instructions are based on 42" of usable fabric width.

- ½ yard brown tone-on-tone (appliqué, binding)
- 18×21" piece (fat quarter) light pink print (appliqué foundation)
- ¼ yard total assorted pink, red, gold, brown, and white prints (appliqués)
- 6" square dark pink tone-on-tone (appliqués)
- 6" square brown-and-white print (border corners)
- 18×21" piece (fat quarter) dark pink print (border)
- ⅝ yard backing fabric
- 22"-square batting
- Lightweight fusible web

### Quick Tip

Before stitching appliqués in place, designer Karla Zadnik recommends practicing your appliqué stitch of choice (such as a zigzag, blanket, or buttonhole stitch) on fused scraps to make sure the scale is appropriate. Karla prefers a buttonhole stitch that is about ⅛" in length and width.

### CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 1*. To use fusible web for appliquéing, complete the following steps.

**1.** Lay fusible web, paper side up, over patterns. Use a pencil to trace each pattern the number of times indicated in cutting instructions, leaving ½" between tracings. Cut out each fusible-web shape roughly ¼" outside traced lines.

**2.** Following manufacturer's instructions, press each fusible-web shape onto wrong side of designated fabric; let cool. Cut out fabric shapes on drawn lines. Peel off paper backings.

#### From brown tone-on-tone, cut:

- 2–2½×42" binding strips
- 1 of Pattern A

#### From light pink print, cut:

- 1–12½" square

#### From assorted pink, red, gold, brown, and white prints, cut:

- 7 each of patterns B and D
- 5 of Pattern C
- 4 of Pattern E
- 2 of Pattern F

#### From dark pink tone-on-tone, cut:

- 4 of Pattern G

#### From brown-and-white print, cut:

- 4–2½" squares

#### From dark pink print, cut:

- 4–2½×12½" border strips

### APPLIQUÉ QUILT CENTER

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

**1.** Center brown tone-on-tone A heart on light pink print 12½" square (**Diagram 1**). Fuse in place following manufacturer's instructions. Using brown thread, machine-stitch around A heart (see Quick Tip, *left*).

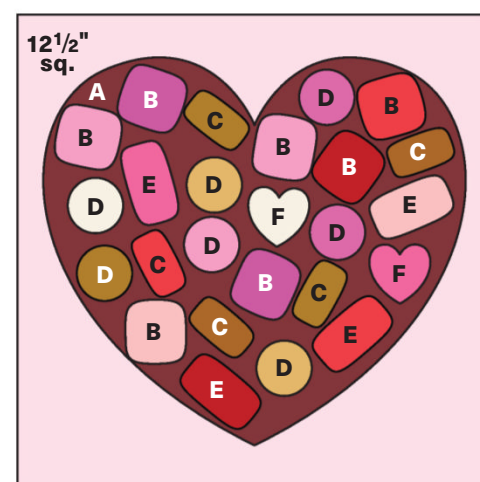


Diagram 1

**2.** Referring to **Diagram 1**, arrange assorted pink, red, gold, brown, and white print B-F pieces on brown tone-on-tone heart. Fuse pieces in place. Using thread to match appliqués, machine-stitch around each piece to make quilt center. The quilt center should be 12½" square including seam allowances.



*Fuse and stitch a table topper  
that looks good enough to eat.*

DESIGNER **Karla Zadnik** MACHINE QUILTER **Linda Weger**  
PHOTOGRAPHER **Jason Donnelly**







## ASSEMBLE AND ADD BORDER

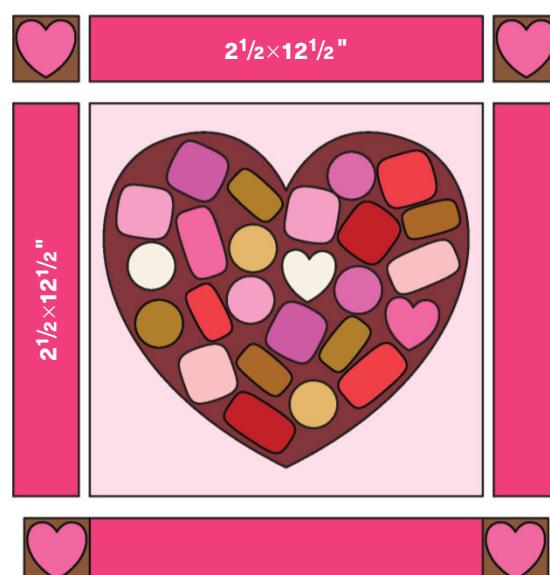
**1.** Center a dark pink tone-on-tone G heart on a brown-and-white print  $2\frac{1}{2}$ " square (**Diagram 2**). Fuse in place. Using dark pink thread, machine-stitch around G heart to make a border corner unit. The unit should be  $2\frac{1}{2}$ " square including seam allowances. Repeat to make four border corner units total.



Diagram 2

**2.** Sew dark pink print  $2\frac{1}{2}\times 12\frac{1}{2}$ " border strips to opposite edges of quilt center. Press seams toward border.

**3.** Sew border corner units to ends of remaining dark pink print  $2\frac{1}{2}\times 12\frac{1}{2}$ " border strips to make two pieced border strips (**Quilt Assembly Diagram**). Press seams toward dark pink print strips. Sew pieced border strips to remaining edges of quilt center to complete quilt top. Press seams toward border.



Quilt Assembly Diagram

## FINISH QUILT

**1.** Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 94.)

**2.** Quilt as desired. Linda Weger machine-quilted around each appliquéd shape and stipple-quilted the light pink print background. She stitched a curving vine-and-leaf design in the border.

**3.** Bind with brown tone-on-tone binding strips. (For details, see Complete Quilt.)

DESIGNER: Karla Zadnik (Instagram @kzadnik)

MACHINE QUILTER: Linda Weger





### DESIGNER CHALLENGE: LOG CABIN

Two designers (Joanna Figueroa and Alexia Marcelle Abegg) put their own spin on the classic Log Cabin block! Both patterns are included in the download.

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# FAIR ISLE FLAKES

INSPIRED BY A SNOWFLAKE SWEATER,  
A DESIGNER CREATES A COZY THROW USING  
EASY-TO-PIECE VERTICAL ROWS.



DESIGNER **Kristin Weiss** MACHINE QUILTER **Amy Larkin** PHOTOGRAPHER **Kelsey Hansen**



**FINISHED QUILT:**  
54½ × 62½"

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Pure Solids collection from Art Gallery Fabrics ([artgalleryfabrics.com](http://artgalleryfabrics.com)).

- 1⅞ yards solid pink (rows)
- 1⅜ yards solid turquoise (rows, binding)
- 1⅞ yards solid white (rows)
- ¼ yard solid yellow (rows)
- 3½ yards backing fabric
- 63 × 71" batting

**TO ORDER A KIT** of fabrics for quilt top and binding (backing fabric not included) for \$55 ppd. in the continental U.S, contact Heart Lake Quilts, [heartlakequilts.com](http://heartlakequilts.com).

**CUT FABRICS**

Cut pieces in the following order.

**From solid pink, cut:**

- 12–2½ × 14½" rectangles
- 8–2½ × 10½" rectangles
- 8–2½ × 8½" rectangles
- 8–2½ × 6½" rectangles
- 14–2½ × 4½" rectangles
- 12–2½" squares

**From solid turquoise, cut:**

- 7–2½ × 42" binding strips
- 32–2½ × 6½" rectangles
- 16–2½ × 4½" rectangles
- 52–2½" squares

**From solid white, cut:**

- 4–2½ × 18½" rectangles
- 6–2½ × 16½" rectangles
- 2–2½ × 14½" rectangles
- 18–2½ × 10½" rectangles
- 8–2½ × 8½" rectangles
- 46–2½ × 6½" rectangles
- 4–2½ × 4½" rectangles
- 49–2½" squares

**From solid yellow, cut:**

- 22–2½" squares

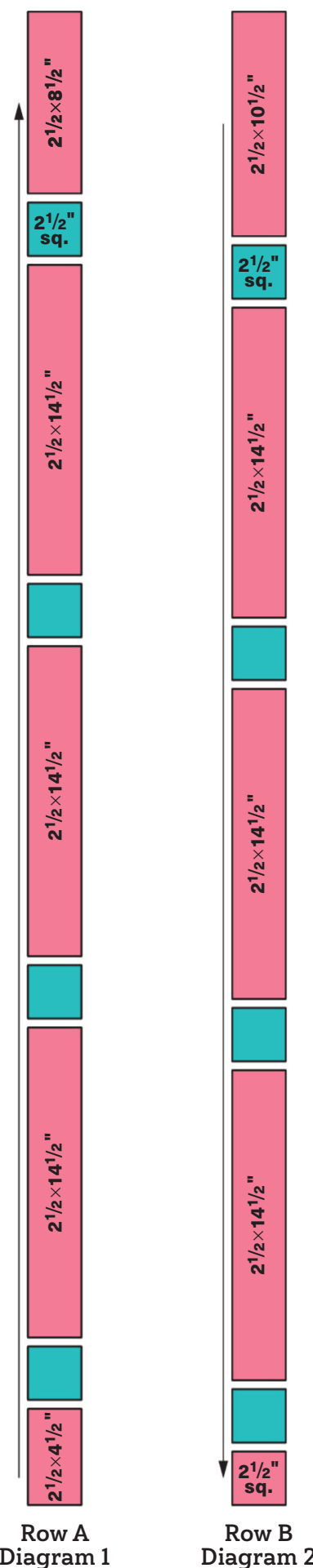
**ASSEMBLE ROWS**

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams (see Quick Tip, *opposite*). If no direction is specified, press seam toward darker fabric.

**1.** Referring to **Diagram 1**, sew together one solid pink 2½ × 8½" rectangle, four solid turquoise 2½" squares, three solid pink 2½ × 14½" rectangles, and one solid pink 2½ × 4½" rectangle to make Row A. The row should be 2½ × 62½" including seam allowances. Repeat to make a second Row A.

**2.** Join one solid pink 2½ × 10½" rectangle, four solid turquoise 2½" squares, three solid pink 2½ × 14½" rectangles, and one solid pink 2½" square to make Row B (**Diagram 2**). The row should be 2½ × 62½" including seam allowances. Repeat to make a second Row B.



The inspiration for this quilt came from a sweater I saw on a TV show. I paused the show, sketched out a few design ideas in colored pencil, and created the design from those sketches.

*Kristin Weiss*, DESIGNER



**3.** Sew together one solid pink  $2\frac{1}{2} \times 6\frac{1}{2}$ " rectangle, four solid white  $2\frac{1}{2}$ " squares, four solid pink  $2\frac{1}{2} \times 4\frac{1}{2}$ " rectangles, four solid turquoise  $2\frac{1}{2}$ " squares, and three solid pink  $2\frac{1}{2} \times 8\frac{1}{2}$ " rectangles to make Row C (**Diagram 3**). The row should be  $2\frac{1}{2} \times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row C.

**4.** Join two solid pink  $2\frac{1}{2} \times 4\frac{1}{2}$ " rectangles, four solid white  $2\frac{1}{2} \times 6\frac{1}{2}$ " rectangles, and three solid pink  $2\frac{1}{2} \times 10\frac{1}{2}$ " rectangles to make Row D (**Diagram 4**). The row should be  $2\frac{1}{2} \times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row D.

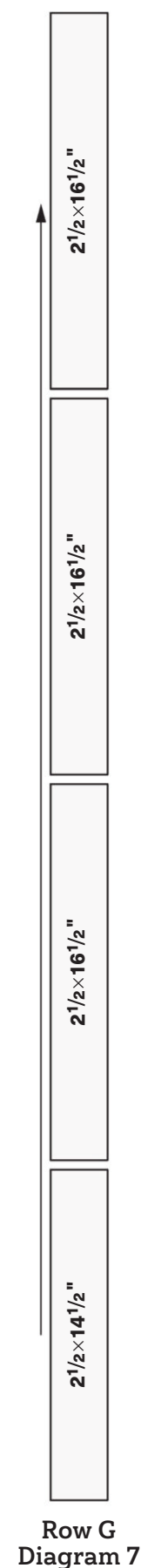
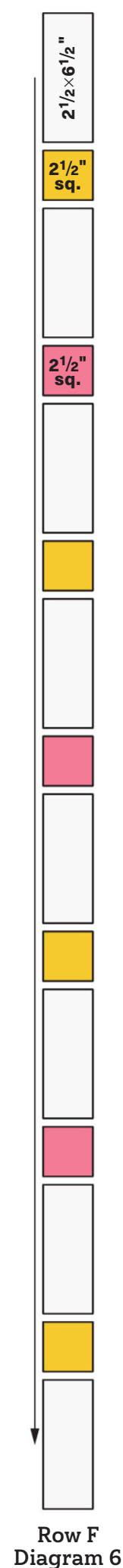
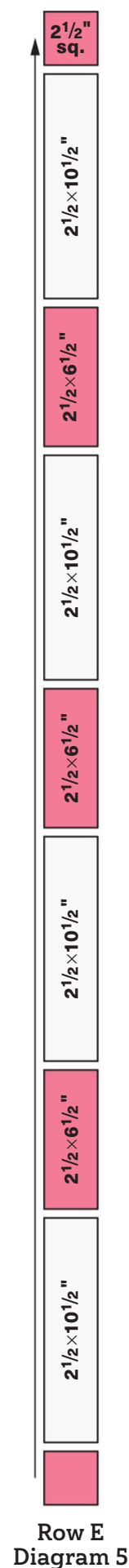
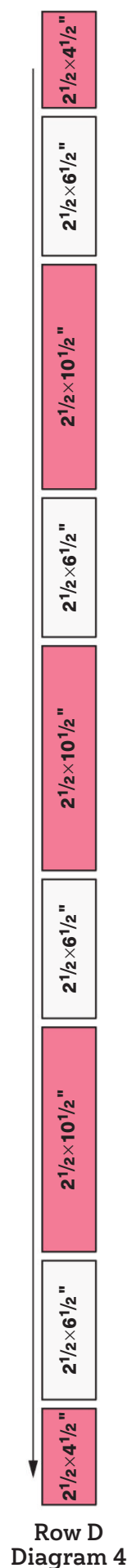
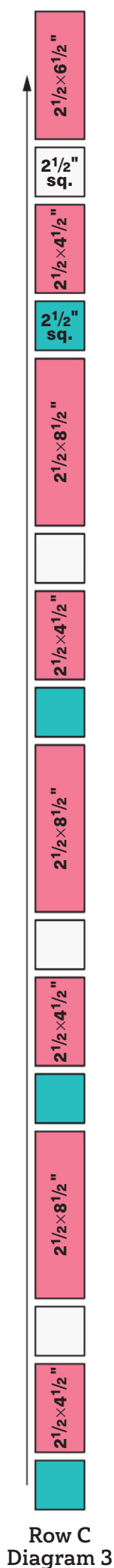
**5.** Sew together two solid pink  $2\frac{1}{2}$ " squares, four solid white  $2\frac{1}{2} \times 10\frac{1}{2}$ " rectangles, and three solid pink  $2\frac{1}{2} \times 6\frac{1}{2}$ " rectangles to make Row E (**Diagram 5**). The row should be  $2\frac{1}{2} \times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row E.

**6.** Join eight solid white  $2\frac{1}{2} \times 6\frac{1}{2}$ " rectangles, four solid yellow  $2\frac{1}{2}$ " squares, and three solid pink  $2\frac{1}{2}$ " squares to make Row F (**Diagram 6**). The row should be  $2\frac{1}{2} \times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row F.

**7.** Sew together three solid white  $2\frac{1}{2} \times 16\frac{1}{2}$ " rectangles and one solid white  $2\frac{1}{2} \times 14\frac{1}{2}$ " rectangle to make Row G (**Diagram 7**). The row should be  $2\frac{1}{2} \times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row G.

### Quick Tip

Designer Kristin Weiss reminds you to press seams in the directions specified so seams will nest when sewing the rows together.





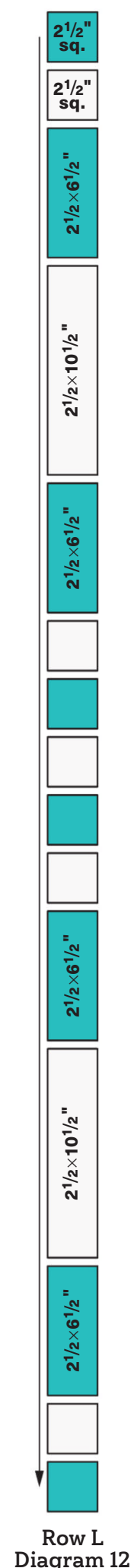
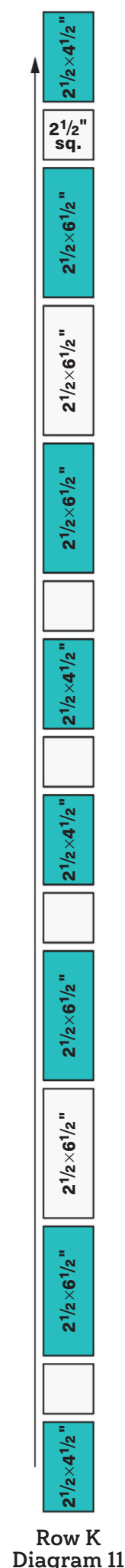
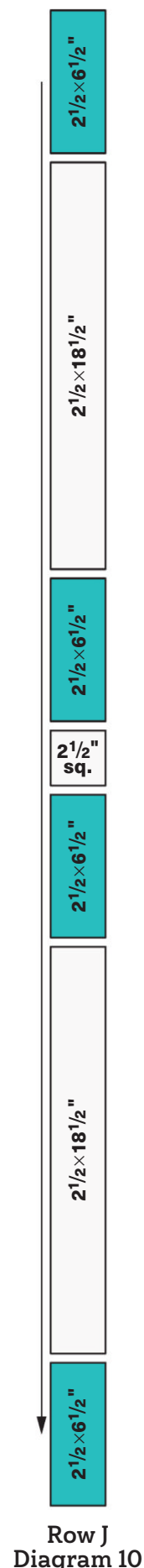
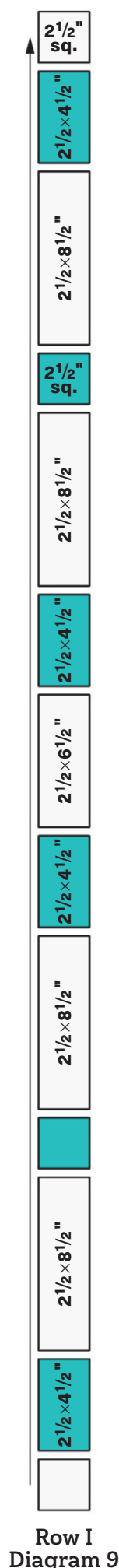
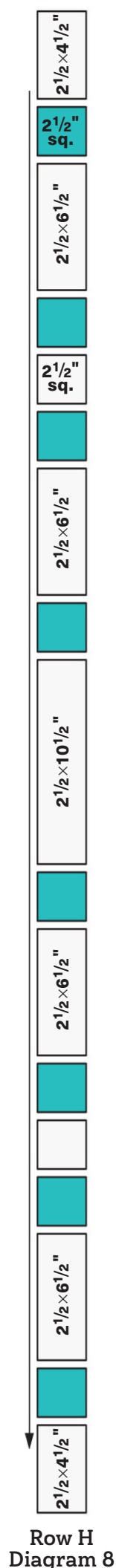
**8.** Join two solid white  $2\frac{1}{2}\times 4\frac{1}{2}$ " rectangles, eight solid turquoise  $2\frac{1}{2}$ " squares, four solid white  $2\frac{1}{2}\times 6\frac{1}{2}$ " rectangles, two solid white  $2\frac{1}{2}$ " squares, and one solid white  $2\frac{1}{2}\times 10\frac{1}{2}$ " rectangle to make Row H (**Diagram 8**). The row should be  $2\frac{1}{2}\times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row H.

**9.** Sew together two solid white  $2\frac{1}{2}$ " squares, four solid turquoise  $2\frac{1}{2}\times 4\frac{1}{2}$ " rectangles, four solid white  $2\frac{1}{2}\times 8\frac{1}{2}$ " rectangles, two solid turquoise  $2\frac{1}{2}$ " squares, and one solid white  $2\frac{1}{2}\times 6\frac{1}{2}$ " rectangle to make Row I (**Diagram 9**). The row should be  $2\frac{1}{2}\times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row I.

**10.** Join four solid turquoise  $2\frac{1}{2}\times 6\frac{1}{2}$ " rectangles, two solid white  $2\frac{1}{2}\times 18\frac{1}{2}$ " rectangles, and one solid white  $2\frac{1}{2}$ " square to make Row J (**Diagram 10**). The row should be  $2\frac{1}{2}\times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row J.

**11.** Sew together four solid turquoise  $2\frac{1}{2}\times 4\frac{1}{2}$ " rectangles, five solid white  $2\frac{1}{2}$ " squares, four solid turquoise  $2\frac{1}{2}\times 6\frac{1}{2}$ " rectangles, and two solid white  $2\frac{1}{2}\times 6\frac{1}{2}$ " rectangles to make Row K (**Diagram 11**). The row should be  $2\frac{1}{2}\times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row K.

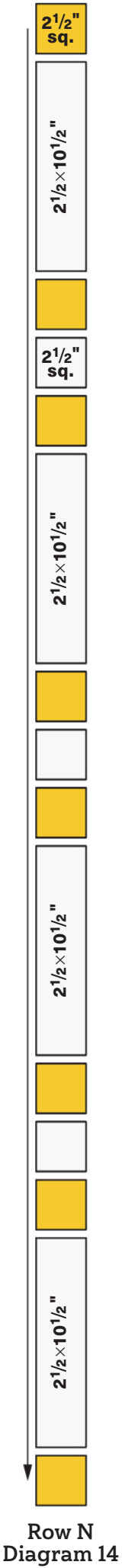
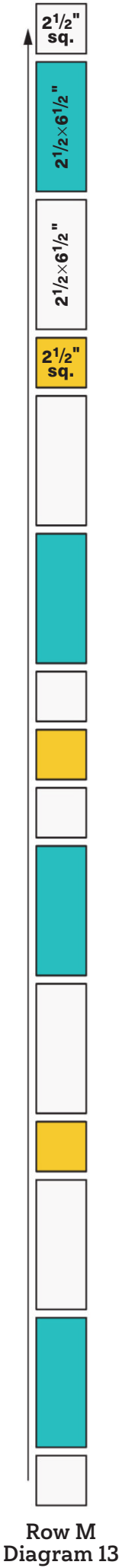
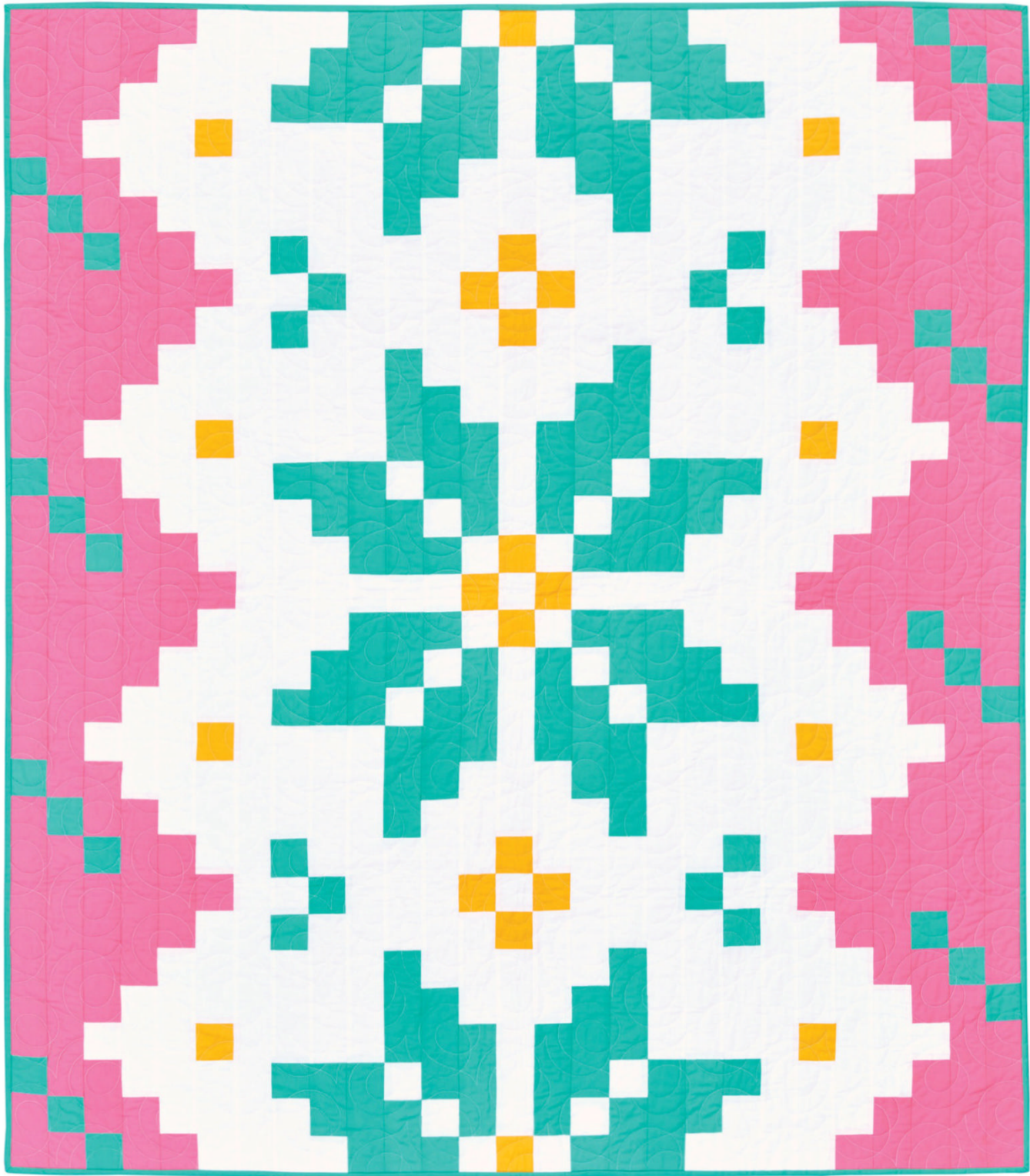
**12.** Join four solid turquoise  $2\frac{1}{2}$ " squares, five solid white  $2\frac{1}{2}$ " squares, four solid turquoise  $2\frac{1}{2}\times 6\frac{1}{2}$ " rectangles, and two solid white  $2\frac{1}{2}\times 10\frac{1}{2}$ " rectangles to make Row L (**Diagram 12**). The row should be  $2\frac{1}{2}\times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row L.





**13.** Sew together four solid white  $2\frac{1}{2}$ " squares, four solid turquoise  $2\frac{1}{2}\times 6\frac{1}{2}$ " rectangles, four solid white  $2\frac{1}{2}\times 6\frac{1}{2}$ " rectangles, and three solid yellow  $2\frac{1}{2}$ " squares to make Row M (**Diagram 13**). The row should be  $2\frac{1}{2}\times 62\frac{1}{2}$ " including seam allowances. Repeat to make a second Row M.

**14.** Join eight solid yellow  $2\frac{1}{2}$ " squares, four solid white  $2\frac{1}{2}\times 10\frac{1}{2}$ " rectangles, and three solid white  $2\frac{1}{2}$ " squares to make Row N (**Diagram 14**). The row should be  $2\frac{1}{2}\times 62\frac{1}{2}$ " including seam allowances.





### ASSEMBLE QUILT TOP

**1.** Referring to **Quilt Assembly Diagram**, lay out rows A-N; on right-hand side of the layout, rotate rows C, B, and A 180°.

**2.** Sew together rows, aligning seams that abut. Press seams in one direction to complete quilt top.

### FINISH QUILT

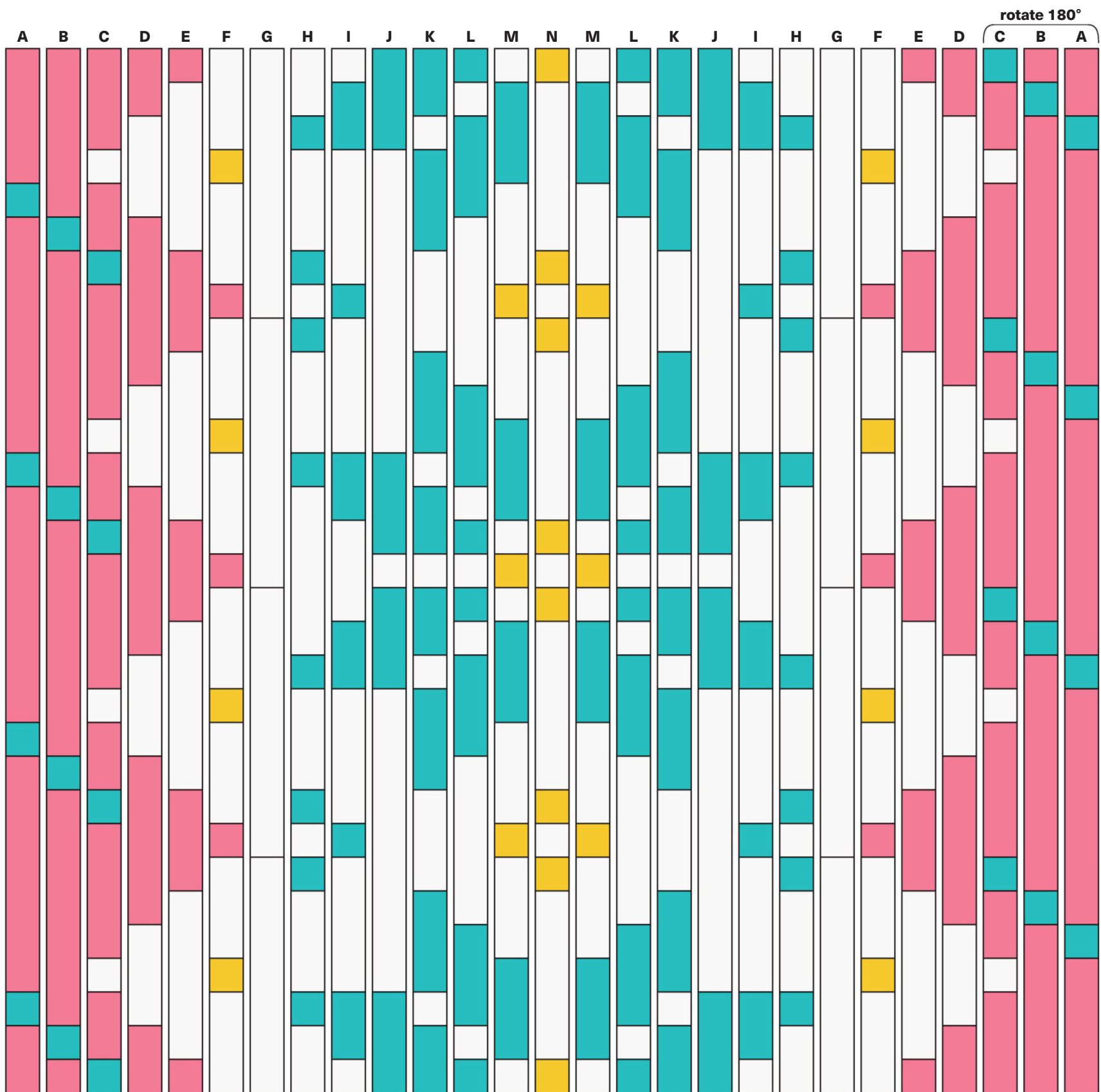
**1.** Layer quilt top, batting, and backing; baste. (For details, see *Complete Quilt*, page 94.)

**2.** Quilt as desired. Amy Larkin machine-quilted the Soho pantograph by Sarah Ann Myers ([urbanelementz.com](http://urbanelementz.com)) across the quilt top.

**3.** Bind with solid turquoise binding strips. (For details, see *Complete Quilt*.)

**DESIGNER:** Kristin Weiss ([heartlakequilts.com](http://heartlakequilts.com); Instagram @heartlakequilts)

**MACHINE QUILTER:** Amy Larkin ([theuncommonbobbin.com](http://theuncommonbobbin.com))



Quilt Assembly Diagram



**FUSSY-CUT FLAKES**

For instructions, see page 88.

Quilt tester Julie Doy made a 38½"-square winter wall hanging by surrounding the snowflake with a fussy-cut, mitered border.

**FABRICS** are from the Arctic Friends collection by Kanvas Studio for Benartex ([benartex.com](http://benartex.com)).



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*Large circle appliqués are  
just the spot to feature a  
designer's collection of floral  
Japanese fabrics.*

DESIGNER **Christine N. Brown**

MACHINE QUILTER **Terri Taylor**

PHOTOGRAPHER **Carson Downing**



# TEA Garden





**FINISHED QUILT:**  
80×94 $\frac{1}{8}$ "**FINISHED BLOCK:**  
10" square

Yardages and cutting instructions are based on 42" of usable fabric width.

The quilt pattern was designed using Electric Quilt 8 software (*electricquilt.com*).

- $\frac{1}{4}$  yard solid blue (appliqués)
- $1\frac{1}{2}$  yards total assorted large florals (appliqués)
- $3\frac{1}{8}$  yards green tone-on-tone (blocks A, B, and D; setting triangles; borders 1, 3, and 5)
- $1\frac{3}{4}$  yards pink floral (blocks A–C, border 2)
- 4 yards blue print (blocks A–C, setting and corner triangles, border 4, binding)
- $7\frac{1}{3}$  yards backing fabric
- 88×103" batting
- Featherweight sew-in interfacing

**@accuquilt**

*Tea Garden* is compatible with the AccuQuilt Go! die-cutting systems. For materials and cutting instructions to use AccuQuilt dies, see *page 56*.

**CUT FABRICS**

Cut pieces in the following order.

**From solid blue, cut:**

- 20–3" squares

**From assorted large florals, fussy-cut:**

- 12–9" squares

**From green tone-on-tone, cut:**

- 9–3×42" strips for border 5
- 14–1 $\frac{1}{2}$ ×42" strips for borders 1 and 3
- 12–10 $\frac{1}{2}$ " squares
- 9–6" squares, cutting each in half diagonally for 18 small triangles total
- 14–5 $\frac{1}{2}$ " squares

**From pink floral, cut:**

- 7–3 $\frac{1}{2}$ ×42" strips for border 2
- 20–7 $\frac{5}{8}$ " squares

**From blue print, cut:**

- 8–4 $\frac{1}{2}$ ×42" strips for border 4
- 9–2 $\frac{1}{2}$ ×42" binding strips
- 4–15 $\frac{1}{2}$ " squares, cutting each diagonally twice in an X for 16 large triangles total (you'll use 14)
- 2–8" squares, cutting each in half diagonally for 4 corner triangles total
- 31–6" squares, cutting each in half diagonally for 62 small triangles total

From featherweight interfacing, cut:

- 12–9" squares
- 20–3" squares

**PREPARE CIRCLE APPLIQUÉS**

Patterns A and B are on *Pattern Sheet 2*. To make templates of patterns, see *Make and Use Templates, page 92*.

1. Trace the A circle template on wrong side of a solid blue 3" square (**Diagram 1**).

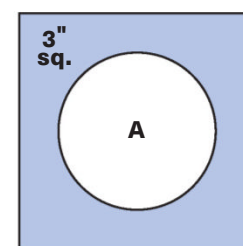


Diagram 1

2. Layer marked solid blue square atop an interfacing 3" square with right sides together. Sew squares together, stitching directly on marked line (**Diagram 2**). Cut out circle shape  $\frac{1}{8}$ " beyond stitched line.

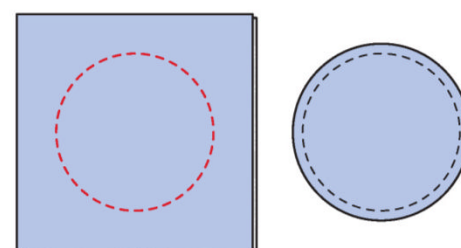


Diagram 2

**About the Fabrics**

"The large circles are cut from an assortment of Japanese *yukata* fabrics I have collected over 20 years," designer Christine N. Brown says. *Yukata* is cotton fabric used for making summer-weight kimonos. When she realized a challenge fabric (the blue digital print used in border 4) didn't coordinate well with many of the more traditional fabrics in her stash, Christine turned to Japanese fabrics. "The print colors, sizes, and visual characteristics seemed to blend well with the blue print selected as the challenge fabric border, and the fussy-cut *yukata* fabrics I had been saving for so long found a place of prominence in this design," Christine says.





**3.** Carefully cut a small slit in center of interfacing layer (**Diagram 3**). Turn circle right side out through slit and press to make a small circle appliqué.

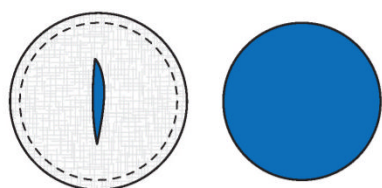


Diagram 3

**4.** Repeat steps 1-3 to make 20 small circle appliqués total.

**5.** Repeat steps 1-3 using B circle template, fussy-cut large floral 9" squares, and interfacing 9" squares to make 12 large circle appliqués (**Diagram 4**).

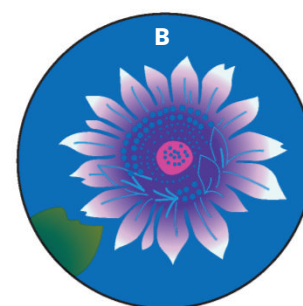


Diagram 4



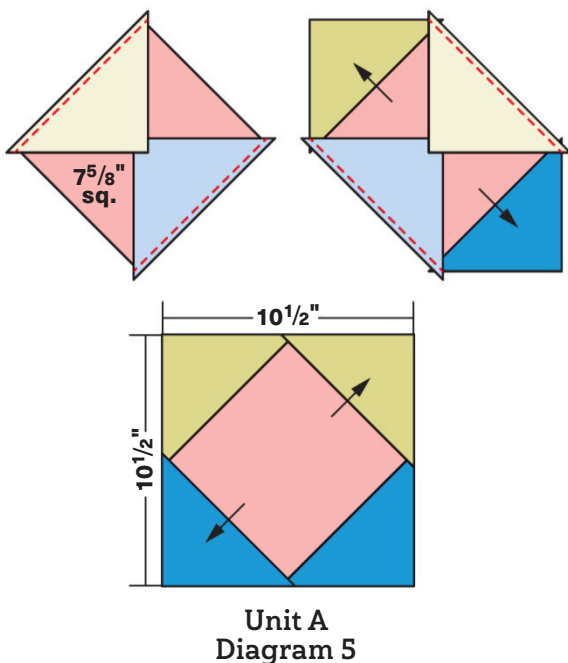


## ASSEMBLE A-C BLOCKS

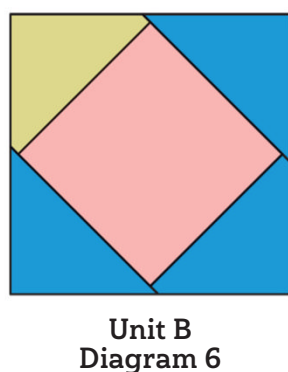
Measurements include  $\frac{1}{4}$ " seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

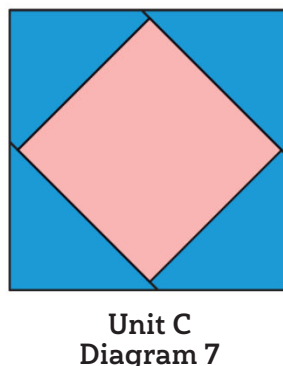
**1.** Sew a green tone-on-tone small triangle and a blue print small triangle to opposite edges of a pink floral  $7\frac{5}{8}$ " square (**Diagram 5**). Add a green tone-on-tone small triangle and a blue print small triangle to remaining edges to make Unit A. Trim unit to  $10\frac{1}{2}$ " square including seam allowances. Repeat to make four A units total.



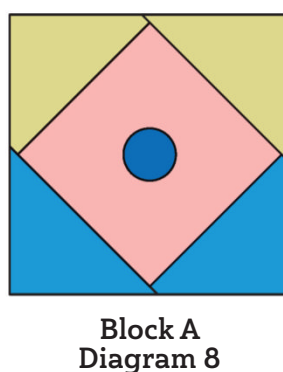
**2.** Referring to **Diagram 6**, repeat Step 1 to sew one green tone-on-tone small triangle and three blue print small triangles to edges of a pink floral  $7\frac{5}{8}$ " square to make Unit B. Repeat to make 10 B units total.



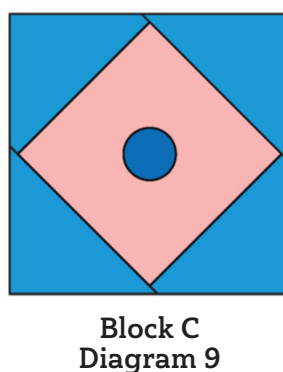
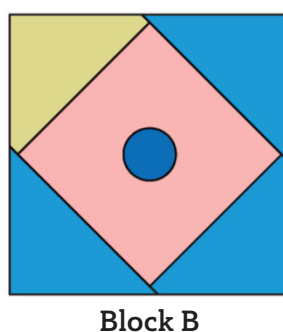
**3.** Referring to **Diagram 7**, repeat Step 1 to sew four blue print small triangles to edges of a pink floral  $7\frac{5}{8}$ " square to make Unit C. Repeat to make six C units total.



**4.** Center a small circle appliqué on an A unit (**Diagram 8**); pin or baste. Using blue thread, whipstitch circle in place to make Block A. Repeat to make four A blocks total.

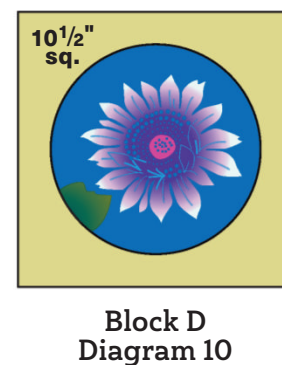


**5.** Repeat Step 4 with B and C units to make 10 B blocks and six C blocks (**Diagram 9**).



## APPLIQUÉ D BLOCKS

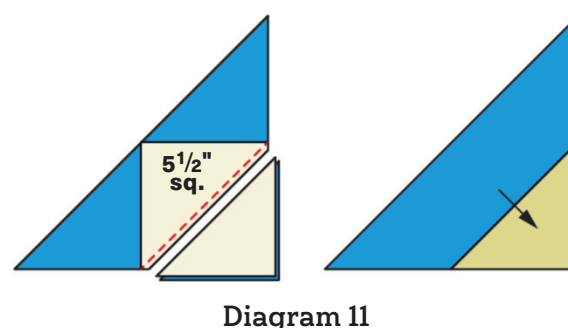
Center a large circle appliqué on a green tone-on-tone  $10\frac{1}{2}$ " square (**Diagram 10**); pin or baste. Using thread that matches the appliqué, whipstitch circle in place to make Block D. Repeat to make 12 D blocks total.



## ASSEMBLE QUILT CENTER

**1.** Use a pencil to mark a diagonal line on wrong side of each green tone-on-tone  $5\frac{1}{2}$ " square.

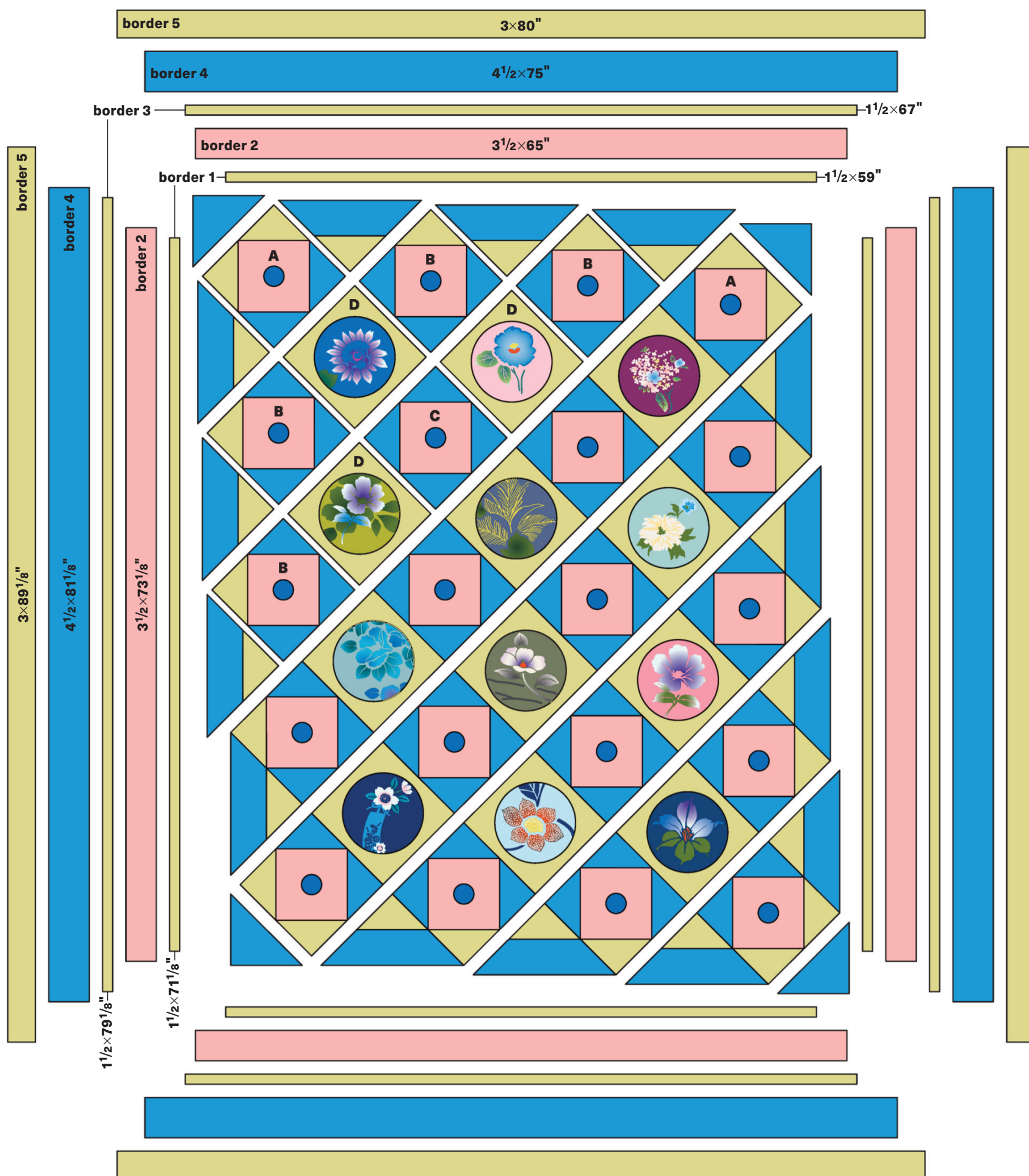
**2.** Align a marked green tone-on-tone square with  $90^\circ$  corner of a blue print large triangle (**Diagram 11**; note direction of marked line). Sew on marked line. Trim seam allowance to  $\frac{1}{4}$ " and press open attached triangle to make a setting triangle. Repeat to make 14 setting triangles total.



**3.** Referring to **Quilt Assembly Diagram**, lay out setting triangles and blocks A-D in eight diagonal rows. Sew together pieces in rows. Press seams toward setting triangles and D blocks. Join rows; press seams in one direction.

**4.** Add blue print corner triangles to make quilt center. Press seams toward corner triangles. The quilt center should be  $57 \times 71\frac{1}{8}$ " including seam allowances.





Quilt Assembly Diagram

## ADD BORDERS

**1.** Piece and cut green tone-on-tone  $1\frac{1}{2} \times 42$ " strips to make:

- 2- $1\frac{1}{2} \times 79\frac{1}{8}$ " border 3 strips
- 2- $1\frac{1}{2} \times 71\frac{1}{8}$ " border 1 strips
- 2- $1\frac{1}{2} \times 67$ " border 3 strips
- 2- $1\frac{1}{2} \times 59$ " border 1 strips

**2.** Sew long border 1 strips to long edges of quilt center. Add short border 1 strips to remaining edges. Press seams toward border 1.

**3.** Piece and cut pink floral  $3\frac{1}{2} \times 42$ " strips to make:

- 2- $3\frac{1}{2} \times 73\frac{1}{8}$ " border 2 strips
- 2- $3\frac{1}{2} \times 65$ " border 2 strips



**4.** Sew long border 2 strips to long edges of quilt center. Add short border 2 strips to remaining edges. Press seams toward border 2.

**5.** Sew long border 3 strips to long edges of quilt center. Add short border 3 strips to remaining edges. Press seams toward border 3.

**6.** Piece and cut blue print  $4\frac{1}{2}\times 42$ " strips to make:

- $2-4\frac{1}{2}\times 81\frac{1}{8}$ " border 4 strips
- $2-4\frac{1}{2}\times 75$ " border 4 strips

**7.** Sew long border 4 strips to long edges of quilt center. Add short border 4 strips to remaining edges. Press seams toward border 4.

**8.** Piece and cut green tone-on-tone  $3\times 42$ " strips to make:

- $2-3\times 89\frac{1}{8}$ " border 5 strips
- $2-3\times 80$ " border 5 strips

**9.** Sew long border 5 strips to long edges of quilt center. Add short border 5 strips to remaining edges to complete quilt top. Press seams toward border 5.

## FINISH QUILT

**1.** Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 94.)

**2.** Quilt as desired. Terri Taylor machine-quilted a flower motif in each circle appliqué. She stitched curlicue, floral, circle, and ribbon designs in the block backgrounds, setting triangles, and corner triangles and added a variety of spiral patterns in the borders.

**3.** Bind with blue print binding strips. (For details, see Complete Quilt.)

---

**DESIGNER:** Christine N. Brown  
(Instagram @christinebrown5280)

**MACHINE QUILTER:** Terri Taylor





*Presented by* The Electric Quilt Company

## COLOR OPTIONS

Electric Quilt 8 software, which contains more than 6,000 fabric swatches, was used to create these optional *Tea Garden* colorways. When designing a project with EQ8, you can import your own swatches, change a color in all units with a single click, or update individual patches. You also can download additional fabrics to your library from EQ Stash Online.



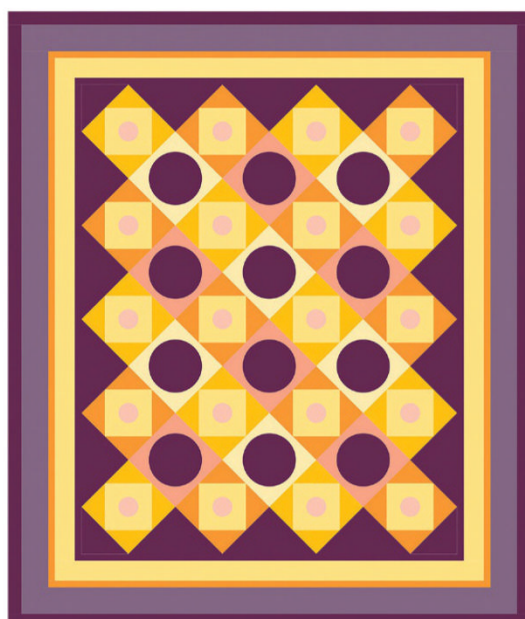
Greens and pinks offer a soothing palette for this quilt design.

**FABRICS** are from the Botany collection by Alli K Design for Moda Fabrics ([modafabrics.com](http://modafabrics.com)).

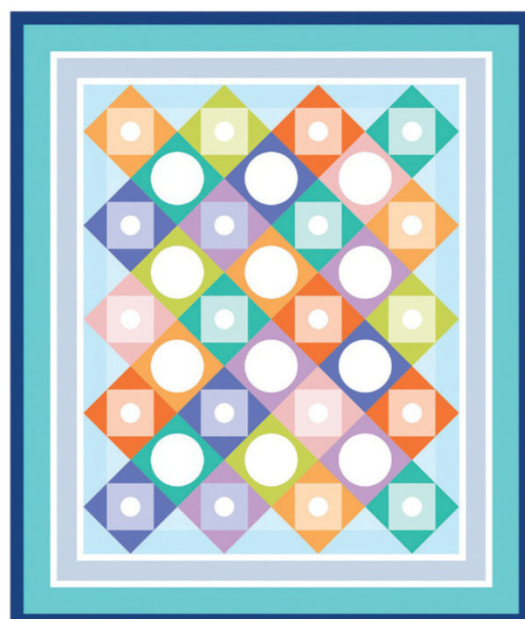


Embrace the hearts and chocolates of the season and use a Valentine-inspired fabric collection.

**FABRICS** are from the Heart and Soul collection for Andover Fabrics ([andoverfabrics.com](http://andoverfabrics.com)).



Try making the large circles part of the background by coloring them the same dark shade in your quilt.



A random, bright color palette makes this a great quilt for a kid's room.



Don't have EQ8? Scan the QR code for a special discount. If you do have EQ8, scan for a free EQ8 project download.  
***ElectricQuilt.com/TeaGarden***

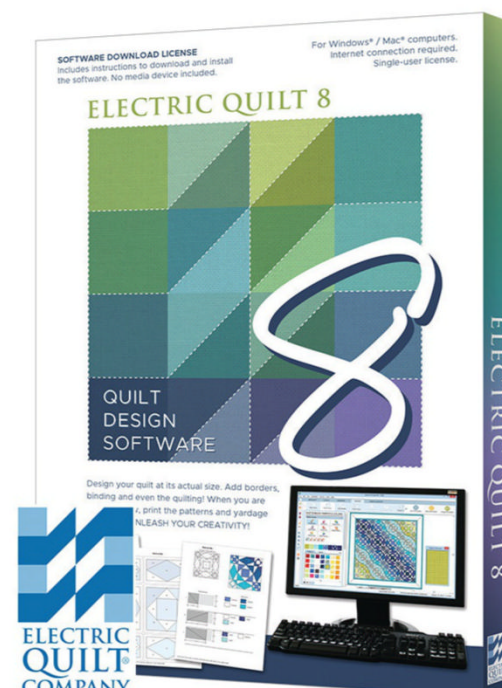


"By scanning fabrics and uploading them to EQ, I can make the most of my overflowing stash. Being able to see a complete quilt image before sewing a single stitch is fun and makes efficient use of my time."

—Christine Brown  
Certified Quilt Judge

Scan the QR code on this page for:

- a free EQ8 project!
- a free demo of EQ8!
- special savings at [ElectricQuilt.com](http://ElectricQuilt.com)!





### FINISHED QUILT: 80×94<sup>1</sup>/<sub>8</sub>"

Yardages and cutting instructions are based on 42" of usable fabric width.

- 1/4 yard solid blue (appliqués)
- 1 1/2 yards total assorted large florals (appliqués)
- 3<sup>5</sup>/<sub>8</sub> yards green tone-on-tone (blocks A, B, and D; setting triangles; borders 1, 3, and 5)
- 1<sup>7</sup>/<sub>8</sub> yards pink floral (blocks A–C, border 2)
- 4<sup>3</sup>/<sub>8</sub> yards blue print (blocks A–C, setting and corner triangles, border 4, binding)
- 7<sup>1</sup>/<sub>3</sub> yards backing fabric
- 88×103" batting
- Lightweight fusible interfacing

#### AccuQuilt GO! Big Dies:

- Circle, 4", 6", 7", 8" Die (55462)
- Square, 10<sup>1</sup>/<sub>2</sub>" (10" Finished) Die (55592)

#### AccuQuilt GO! Dies:

- Circle, 2", 3", 5" Die (55012)
- Square, 5<sup>1</sup>/<sub>2</sub>" (5" Finished) Die (55803)
- Half-Square Triangle, 5" Finished Square Die (55805)
- Strip Cutter, 4<sup>1</sup>/<sub>2</sub>" (4" Finished) Die (55054)
- Strip Cutter, 3<sup>1</sup>/<sub>2</sub>" (3" Finished) Die (55032)
- Strip Cutter, 3" (2<sup>1</sup>/<sub>2</sub>" Finished) Die (55084)
- Strip Cutter, 2<sup>1</sup>/<sub>2</sub>" (2" Finished) Die (55017)
- Strip Cutter, 1<sup>1</sup>/<sub>2</sub>" (1" Finished) Die (55024)
- Setting Triangles, 10" Finished Die (55553)

### CUT FABRICS

Cut pieces in the following order using AccuQuilt GO! and GO! Big dies.

Instead of the double appliqué method used in the original *Tea Garden* quilt, complete the following steps to use fusible web to prepare circle appliqués for the AccuQuilt version.

**1.** From fusible interfacing, rough-cut 12–8<sup>1</sup>/<sub>2</sub>" squares and 1–5×25" rectangle.

**2.** Following manufacturer's instructions, fuse squares to wrong side of desired areas on assorted large florals, and fuse rectangle to wrong side of blue solid. Cut as specified below using dies.

#### From fused solid blue, cut:

- 20 small circle appliqués (using 2" circle on 2", 3", 5" Circle Die)

#### From assorted fused large florals, cut:

- 12 large circle appliqués (using 8" circle on 4", 6", 7", 8" Circle Die)

#### From green tone-on-tone, cut:

- 1–29×42" strip; fold strip lengthwise to make a 9<sup>1</sup>/<sub>2</sub>×42" strip, then subcut:
  - 9–3×42" strips for border 5 (using 2<sup>1</sup>/<sub>2</sub>" Finished Strip Cutter Die)
- 1–24×42" strip; fold strip lengthwise to make an 8×42" strip, then subcut:
  - 14–1<sup>1</sup>/<sub>2</sub>×42" strips for borders 1 and 3 (using 1" Finished Strip Cutter Die)
- 4–11×42" strips; fanfold each strip into 11" widths, then subcut:
  - 12–10<sup>1</sup>/<sub>2</sub>" squares (using 10" Finished Square Die)
- 2–6<sup>1</sup>/<sub>4</sub>×42" strips; fanfold each strip into 6<sup>1</sup>/<sub>2</sub>" widths, then subcut:
  - 14 small triangles (using 5" Finished Half-Square Triangle Die)

- 2–6×42" strips; fanfold each strip into 6" widths, then subcut:
  - 14–5<sup>1</sup>/<sub>2</sub>" squares (using 5" Finished Square Die)

#### From pink floral, cut:

- 1–27×42" strip; fold strip lengthwise to make a 7<sup>1</sup>/<sub>2</sub>×42" strip, then subcut:
  - 7–3<sup>1</sup>/<sub>2</sub>×42" strips for border 2 (using 3" Finished Strip Cutter Die)
- 20–7<sup>5</sup>/<sub>8</sub>" squares

#### From blue print, cut:

- 1–38×42" strip; fold strip lengthwise to make a 9<sup>1</sup>/<sub>2</sub>×42" strip, then subcut:
  - 8–4<sup>1</sup>/<sub>2</sub>×42" strips for border 4 (using 4" Finished Strip Cutter Die)
- 1–24×42" strip; fold strip lengthwise to make an 8×42" strip, then subcut:
  - 9–2<sup>1</sup>/<sub>2</sub>×42" binding strips (using 2" Finished Strip Cutter Die)
- 6–8<sup>1</sup>/<sub>4</sub>×42" strips, then subcut:
  - 5 of the strips into 14 large triangles (using large triangle on 10" Setting Triangle Die)
  - 1 strip into 4 corner triangles (using small triangle on 10" Setting Triangle Die)
- 6–6<sup>1</sup>/<sub>4</sub>×42" strips; fanfold each strip into 6<sup>1</sup>/<sub>2</sub>" widths, then subcut:
  - 62 small triangles (using 5" Half-Square Triangle Die)

### APPLIQUÉ BLOCKS A–D

**1.** To add small circle appliqués to A, B, and C units and large circle appliqués to green tone-on-tone 10<sup>1</sup>/<sub>2</sub>" squares, fuse in place following manufacturer's instructions.

**2.** Machine-stitch circle appliqués in place with a zigzag or blanket stitch and matching thread.



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# Mountain SKY

*Elevate the impact of your quilt when you pair light-color star blocks and sashing with a midnight blue background. An easy-to-sew faux piping in the binding adds even more drama.*

DESIGNER Marija Vujcic  
PHOTOGRAPHER Jason Donnelly







**FINISHED QUILT:**  
64 $\frac{1}{8}$ " square**FINISHED BLOCKS:**  
12" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Seedling collection by Katarina Roccella for Art Gallery Fabrics ([artgalleryfabrics.com](http://artgalleryfabrics.com)).

- 1 $\frac{1}{2}$  yards white print (blocks)
- 3 $\frac{1}{4}$  yards navy tone-on-tone (blocks, sashing, binding)
- 1 $\frac{1}{2}$  yards pink print (blocks, sashing, faux piping on binding)
- 1 $\frac{1}{8}$  yards mauve print (blocks, sashing)
- 4 $\frac{1}{8}$  yards backing fabric
- 73"-square batting

**Quick Tip**

Especially when she is cutting lots of pieces, designer Marija Vujcic uses the Stripology XL ruler by Gudrun Erla for Creative Grids for most of her cutting.

**CUT FABRICS**

Cut pieces in the following order.

**From white print, cut:**

- 3-1 $\frac{1}{2}$ ×42" strips
- 5-6 $\frac{1}{2}$ " squares
- 13-5 $\frac{3}{4}$ " squares
- 52-2 $\frac{7}{8}$ " squares
- 52-2 $\frac{1}{2}$ " squares

**From navy tone-on-tone, cut:**

- 7-1 $\frac{1}{2}$ ×42" strips for binding
- 2-18 $\frac{1}{4}$ " squares, cutting each diagonally twice in an X for 8 setting triangles total
- 2-9 $\frac{3}{8}$ " squares, cutting each in half diagonally for 4 corner triangles total
- 36-3 $\frac{1}{2}$ ×12 $\frac{1}{2}$ " rectangles
- 9-5 $\frac{3}{4}$ " squares
- 3-5 $\frac{1}{2}$ " squares, cutting each diagonally twice in an X for 12 sashing triangles total
- 9-5 $\frac{1}{4}$ " squares
- 4-4 $\frac{1}{2}$ " squares
- 16-2 $\frac{7}{8}$ " squares
- 36-2 $\frac{1}{2}$ " squares

**From pink print, cut:**

- 7-1 $\frac{3}{4}$ ×42" strips for faux piping
- 5-1 $\frac{1}{2}$ ×42" strips
- 7-6 $\frac{1}{2}$ " squares
- 16-2 $\frac{1}{2}$ " squares
- 144-2" squares

**From mauve print, cut:**

- 2-1 $\frac{1}{2}$ ×42" strips
- 2-6 $\frac{1}{2}$ " squares
- 4-5 $\frac{3}{4}$ " squares
- 4-5 $\frac{1}{4}$ " squares
- 9-4 $\frac{1}{2}$ " squares
- 12-3 $\frac{1}{2}$ " sashing squares
- 36-2 $\frac{7}{8}$ " squares

**ASSEMBLE TRIANGLE-SQUARES**

Measurements include  $\frac{1}{4}$ " seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

**1.** Use a pencil to mark two diagonal lines in an X on wrong side of each white print 5 $\frac{3}{4}$ " square (**Diagram 1**).

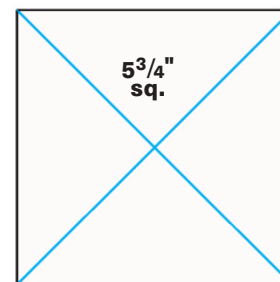


Diagram 1

**2.** Layer a marked white print square atop a navy tone-on-tone 5 $\frac{3}{4}$ " square. Sew  $\frac{1}{4}$ " on either side of each diagonal line (**Diagram 2**).

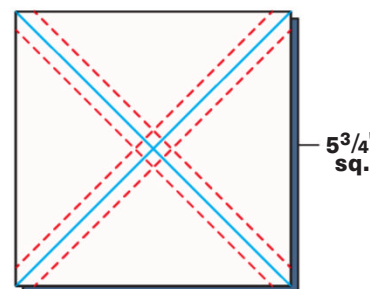


Diagram 2

**3.** Cut layered 5 $\frac{3}{4}$ " squares into four 2 $\frac{7}{8}$ " squares (**Diagram 3**). Cut each 2 $\frac{7}{8}$ " square on its diagonal line to make eight triangles (**Diagram 4**). Press each triangle open to make eight A triangle-squares. Each triangle-square should be 2 $\frac{1}{2}$ " square including seam allowances.

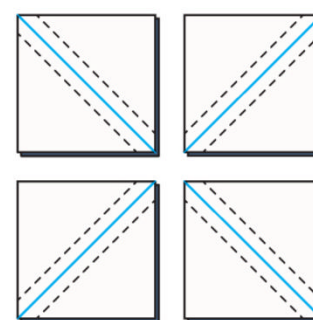
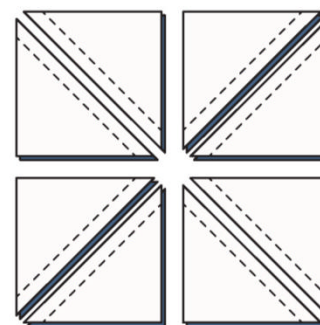
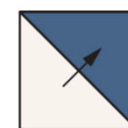


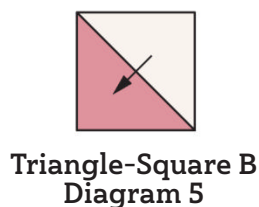
Diagram 3

Triangle-Square A  
Diagram 4



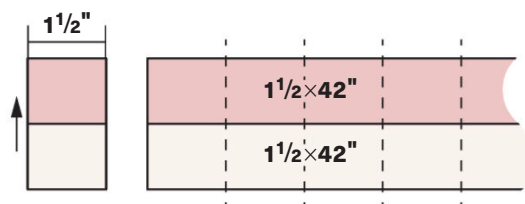
**4.** Repeat steps 2 and 3 to make 72 A triangle-squares total.

**5.** Using remaining marked white print squares and mauve print  $5\frac{3}{4}$ " squares, repeat steps 2 and 3 to make 32 B triangle-squares (**Diagram 5**).

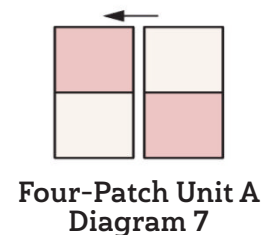


## ASSEMBLE FOUR-PATCH UNITS

**1.** Sew together a pink print  $1\frac{1}{2}\times 42$ " strip and a white print  $1\frac{1}{2}\times 42$ " strip to make Strip Set A (**Diagram 6**). Repeat to make three A strip sets total. Cut strip sets into seventy-two  $1\frac{1}{2}$ "-wide A segments.

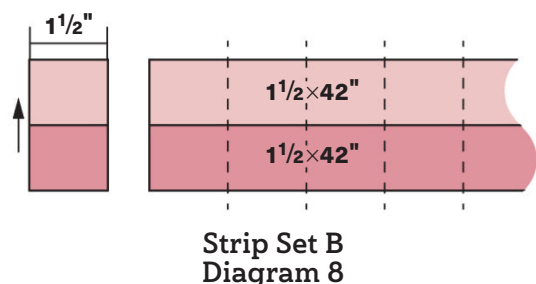


**2.** Referring to **Diagram 7**, sew together two A segments to make Four-Patch Unit A. The unit should be  $2\frac{1}{2}$ " square including seam allowances. Repeat to make 36 A Four-Patch units total.

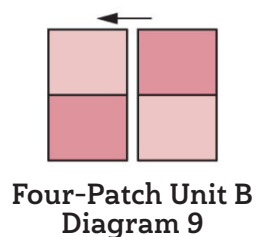




**3.** Using pink print and mauve print  $1\frac{1}{2} \times 42$ " strips, repeat Step 1, page 61, to make two of Strip Set B. Cut strip sets into thirty-two  $1\frac{1}{2}$ "-wide B segments (**Diagram 8**).



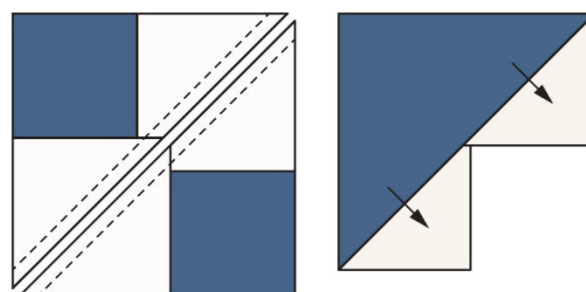
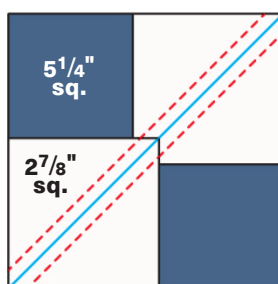
**4.** Repeat Step 2, page 61, using B segments to make 16 of Four-Patch Unit B (**Diagram 9**).



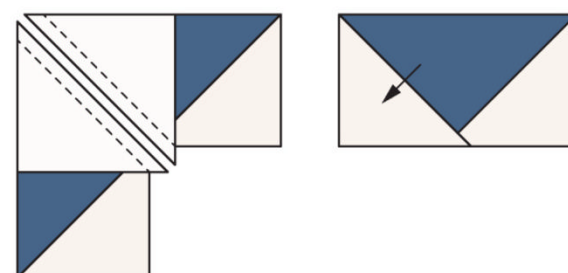
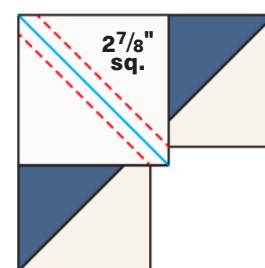
## ASSEMBLE FLYING GEESE UNITS

**1.** Mark a diagonal line on wrong side of each white print  $2\frac{7}{8}$ " square.

**2.** Referring to **Diagram 10**, align two marked white print squares with opposite corners of a navy tone-on-tone  $5\frac{1}{4}$ " square. Sew a scant  $\frac{1}{4}$ " from drawn lines on both sides of lines. Cut apart on drawn lines to make two triangle units (**Diagram 11**). Press triangle units open.

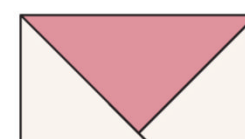


**3.** Referring to **Diagram 12**, align a marked white print square with navy tone-on-tone corner of a triangle unit. Sew a scant  $\frac{1}{4}$ " from each side of drawn line; cut apart on drawn line (**Diagram 13**). Press white print triangles open to make two of Flying Geese Unit A. Each unit should be  $2\frac{1}{2} \times 4\frac{1}{2}$ " including seam allowances. Repeat with remaining triangle unit to make two additional A Flying Geese units.



**4.** Repeat steps 2 and 3 to make 36 A Flying Geese units total.

**5.** Using remaining marked white print squares and mauve print  $5\frac{1}{4}$ " squares, repeat steps 2 and 3 to make 16 B Flying Geese units (**Diagram 14**).

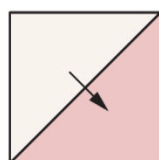




## ASSEMBLE STAR POINT UNITS

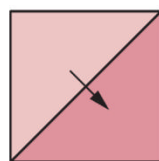
**1.** Mark two diagonal lines in an X on wrong side of each pink print  $6\frac{1}{2}$ " square.

**2.** Using five marked pink print squares and five white print  $6\frac{1}{2}$ " squares, repeat Assemble Triangle-Squares, Step 2, page 60. Referring to Step 3, page 60, cut layered  $6\frac{1}{2}$ " squares into four  $3\frac{1}{4}$ " squares each. Cut  $3\frac{1}{4}$ " squares on diagonal lines and press open as in Step 3 to make 40 C triangle-squares (Diagram 15). Each should be  $2\frac{7}{8}$ " square including seam allowances.



Triangle-Square C  
Diagram 15

**3.** Using remaining marked pink print squares and mauve print  $6\frac{1}{2}$ " squares, repeat Step 2 to make 16 D triangle-squares (Diagram 16).



Triangle-Square D  
Diagram 16

**4.** Mark a diagonal line on wrong side of each mauve print  $2\frac{7}{8}$ " square and navy tone-on-tone  $2\frac{7}{8}$ " square.

**5.** Layer a marked mauve print square atop a C triangle-square, with marked line perpendicular to

triangle-square seam (Diagram 17). Sew  $\frac{1}{4}$ " on each side of drawn line. Cut apart on drawn line and press open to make mauve subunits 1 and 2. Each subunit should be  $2\frac{1}{2}$ " square including seam allowances. Repeat to make 36 each of mauve subunits 1 and 2. (You will have four C triangle-squares left over.)

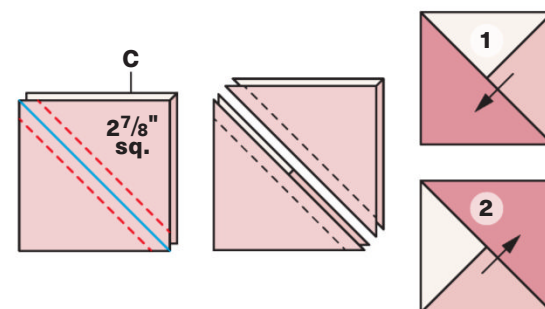


Diagram 17

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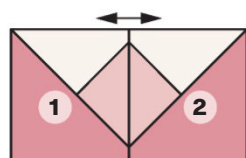
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**6.** Referring to **Diagram 18**, sew together one each of mauve subunits 1 and 2 to make Star Point Unit A. The unit should be  $2\frac{1}{2} \times 4\frac{1}{2}$ " including seam allowances. Repeat to make 36 A star point units total.



Star Point Unit A  
Diagram 18

**7.** Using marked navy tone-on-tone squares and D triangle-squares, repeat Step 5 to make 16 each of navy subunits 1 and 2 (**Diagram 19**).

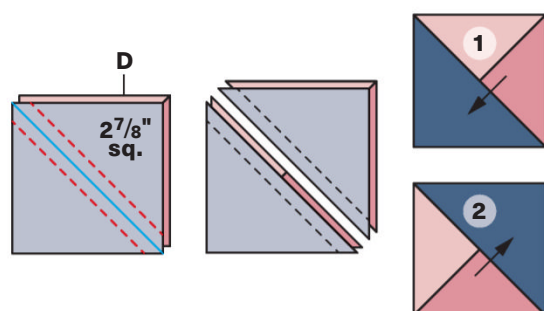
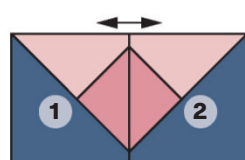


Diagram 19

**8.** Repeat Step 6 using navy subunits 1 and 2 to make 16 of Star Point Unit B (**Diagram 20**).



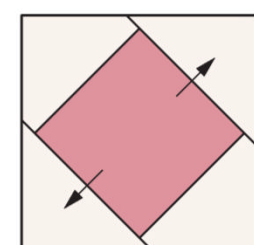
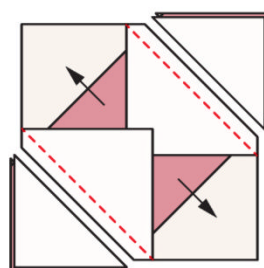
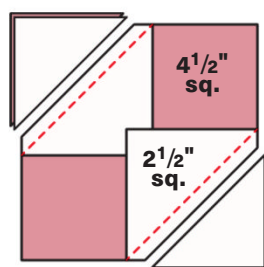
Star Point Unit B  
Diagram 20

## ASSEMBLE SQUARE-IN-A-SQUARE UNITS

**1.** Mark a diagonal line on wrong side of 36 white print  $2\frac{1}{2}$ " squares and each pink print  $2\frac{1}{2}$ " square.

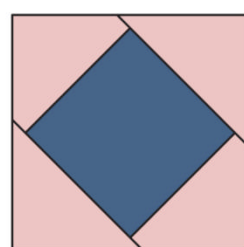
**2.** Align marked white print squares with opposite corners of a mauve print  $4\frac{1}{2}$ " square (**Diagram 21**; note direction of marked lines). Sew on marked lines. Trim seam allowances to  $\frac{1}{4}$ " and press open attached triangles. Align marked white print squares with remaining corners of mauve

print square; stitch, trim, and press as before to make Square-in-a-Square Unit A. The unit still should be  $4\frac{1}{2}$ " square including seam allowances. Repeat to make nine A Square-in-a-Square units total.



Square-in-a-Square Unit A  
Diagram 21

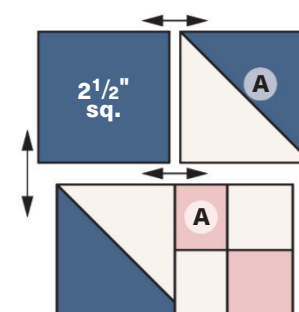
**3.** Using marked pink print squares and navy tone-on-tone  $4\frac{1}{2}$ " squares, repeat Step 2 to make four of Square-in-a-Square Unit B (**Diagram 22**).



Square-in-a-Square Unit B  
Diagram 22

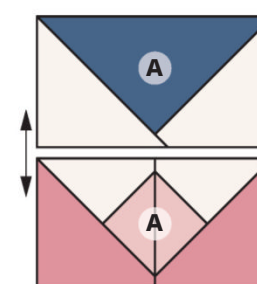
## ASSEMBLE BLOCKS

**1.** Referring to **Diagram 23**, sew together a navy tone-on-tone  $2\frac{1}{2}$ " square, two A triangle-squares, and an A Four-Patch unit in pairs. Join pairs to make Corner Unit A. The unit should be  $4\frac{1}{2}$ " square including seam allowances. Repeat to make 36 A corner units total.



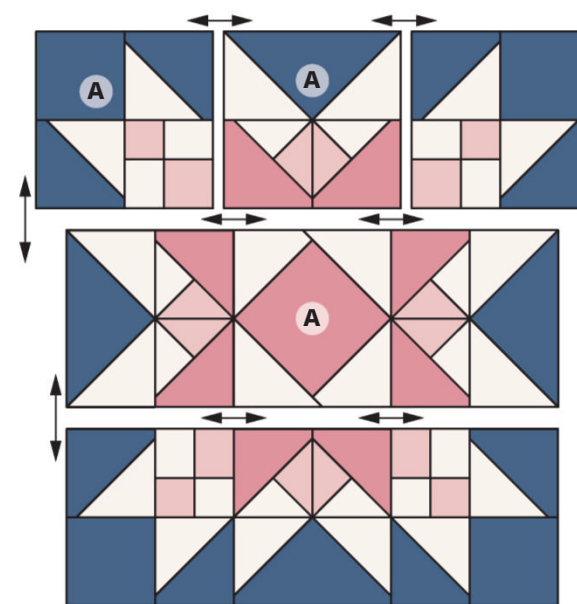
Corner Unit A  
Diagram 23

**2.** Sew together a Flying Geese Unit A and a Star Point Unit A to make Side Unit A (**Diagram 24**). The unit should be  $4\frac{1}{2}$ " square including seam allowances. Repeat to make 36 A side units total.



Side Unit A  
Diagram 24

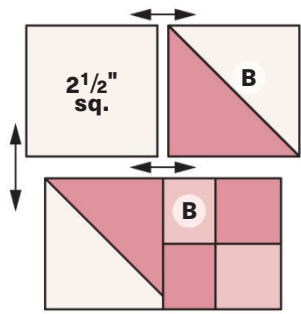
**3.** Lay out four of Corner Unit A, four of Side Unit A, and one Square-in-a-Square Unit A in three rows (**Diagram 25**). Sew together units in each row. Join rows to make Block A. The block should be  $12\frac{1}{2}$ " square including seam allowances. Repeat to make nine A blocks total.



Block A  
Diagram 25

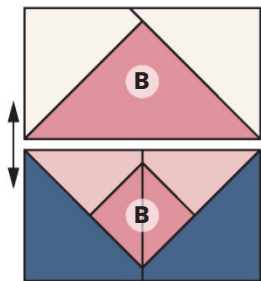


4. Using white print  $2\frac{1}{2}$ " squares, B triangle-squares, and B Four-Patch units, repeat Step 1 to make 16 B corner units (Diagram 26).



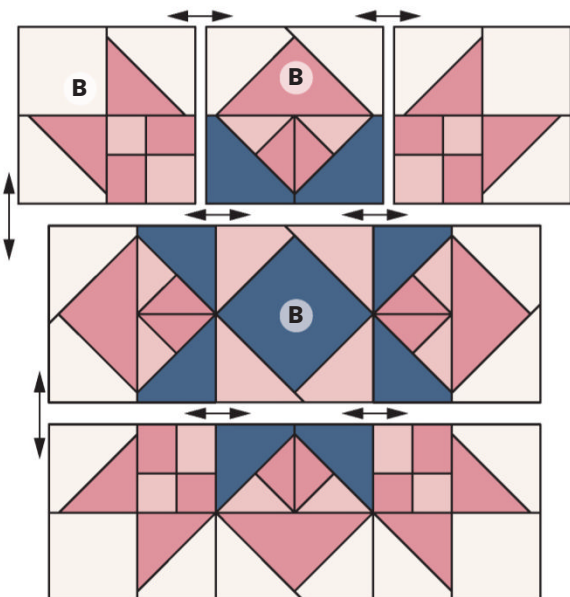
Corner Unit B  
Diagram 26

5. Using Flying Geese B units and B star point units, repeat Step 2 to make 16 B side units (Diagram 27; note orientation of Flying Geese unit).



Side Unit B  
Diagram 27

6. Using B corner units, B side units, and B Square-in-a-Square units, repeat Step 3 to make four B blocks (Diagram 28).



Block B  
Diagram 28

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## ASSEMBLE QUILT TOP

**1.** Mark a diagonal line on wrong side of each pink print 2" square.

**2.** Align marked pink print squares with opposite corners of a navy tone-on-tone  $3\frac{1}{2} \times 12\frac{1}{2}$ " rectangle (**Diagram 29**; note direction of marked lines). Sew on marked lines. Trim seam allowances to  $\frac{1}{4}$ " and press open attached triangles. Align marked pink print squares with remaining corners of rectangle; stitch, trim, and press as before to make a sashing unit. The unit still should be

$3\frac{1}{2} \times 12\frac{1}{2}$ " including seam allowances. Repeat to make 36 sashing units total.

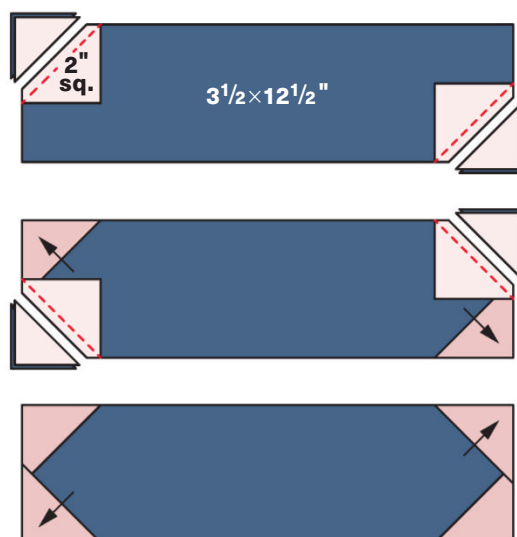
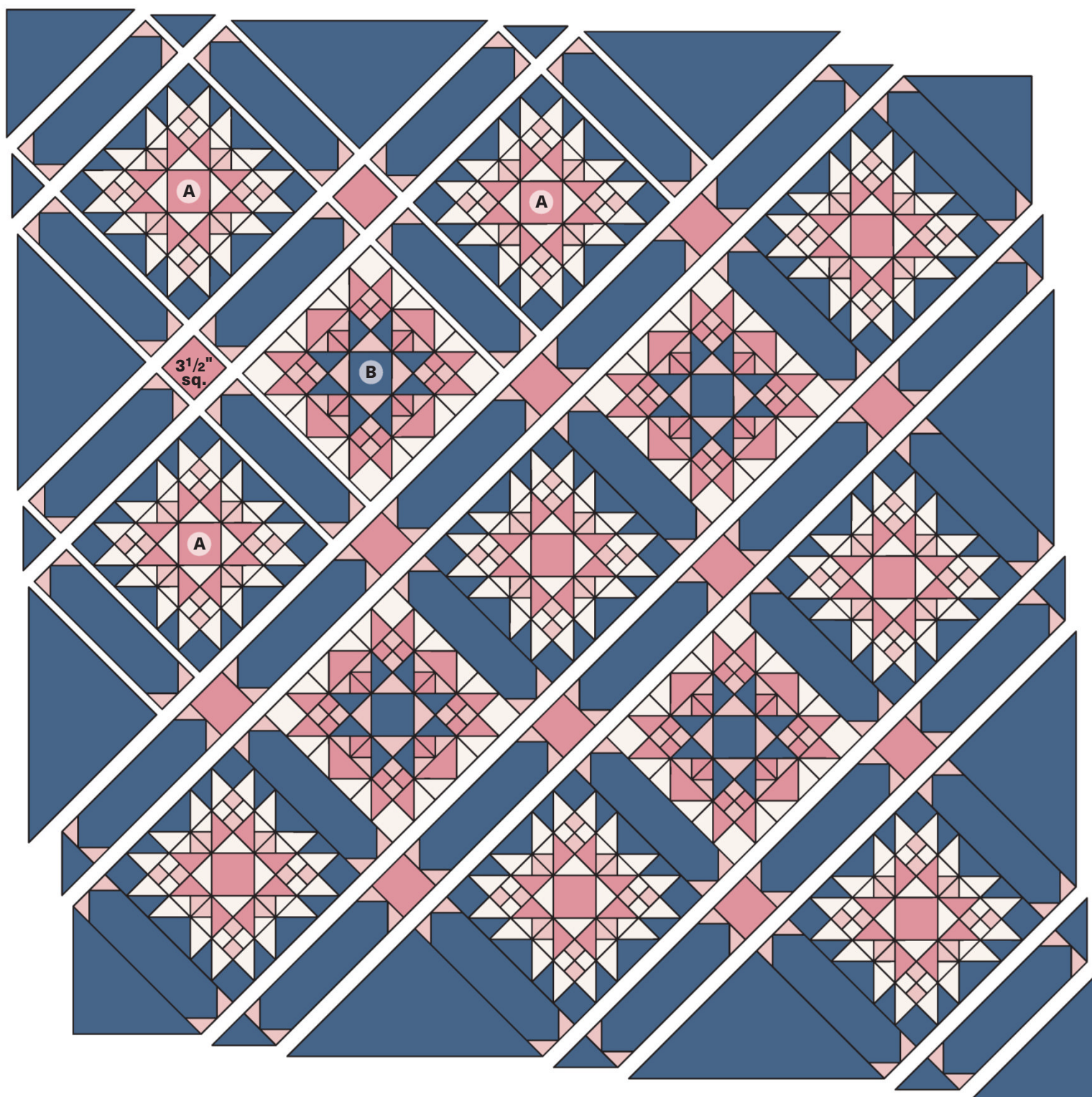


Diagram 29

**3.** Referring to **Quilt Assembly Diagram**, lay out navy tone-on-tone sashing triangles, sashing units, navy tone-on-tone setting triangles, blocks A and B, and mauve print  $3\frac{1}{2}$ " sashing squares in 11 diagonal rows.

**4.** Sew together pieces in rows. Press seams toward sashing units. Join rows; press seams away from block rows.

**5.** Sew navy tone-on-tone corner triangles to corners to complete quilt top. Press seams toward corner triangles.



Quilt Assembly Diagram





I love to use faux-piping binding to add a little extra design touch to my quilts.

Marija Vujcic, DESIGNER

## FINISH QUILT

**1.** Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 94.)

**2.** Quilt as desired. Designer Marija Vujcic machine-quilted spiral, arc, and orange peel motifs in the blocks. She quilted wavy lines, loops, and star shapes in the sashing, setting triangles, and corner triangles.

**3.** Sew together navy tone-on-tone  $1\frac{1}{2} \times 42$ " strips along short ends using diagonal seams to make a pieced strip. Trim seams to  $\frac{1}{4}$ " and press open. Repeat to join pink print  $1\frac{3}{4} \times 42$ " strips. Sew together pieced strips along long edges to make a  $2\frac{3}{4}$ "-wide binding strip (Diagram 30).

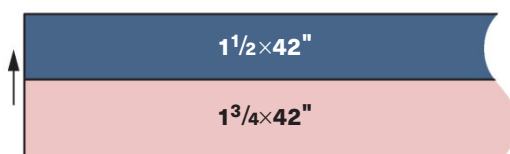


Diagram 30

**4.** With wrong side inside, fold one end of binding strip under 1" (Diagram 31); press. With wrong side inside, fold strip in half lengthwise; press (Diagram 32). On front side,  $\frac{1}{8}$ " of pink print will show above navy tone-on-tone; the back side will be all pink print.

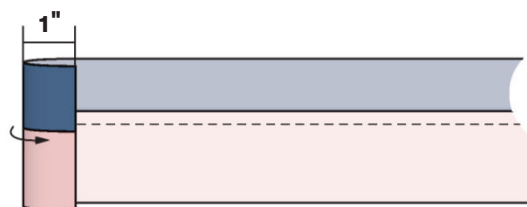


Diagram 31

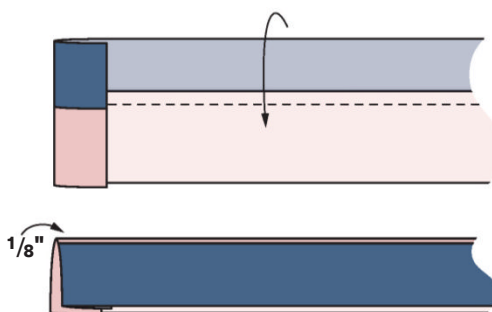


Diagram 32

**5.** Trim batting and backing fabric even with quilt top edges if not done in Step 1. With pink print (back) side facing up, place prepared binding strip atop back of quilt, aligning binding strip's raw edges with raw edge of backing (Diagram 33). Referring to Complete Quilt, stitch binding strip in place along all edges with a generous  $\frac{1}{4}$ " seam, mitering each corner as directed. Note: Depending on the thickness of your batting and the desired finished width of your binding on the front of the quilt, you may wish to use a  $\frac{3}{8}$ " seam instead.

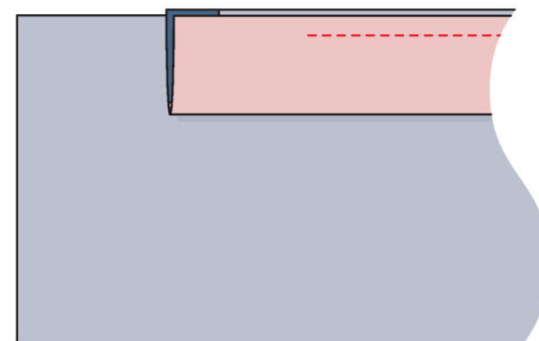


Diagram 33

**6.** When you reach the starting point, encase raw edge of binding strip inside the folded end. Finish sewing to starting point.

**7.** Turn binding over each edge to quilt front, mitering and pinning each corner in place. Set up your machine with top thread to match the faux piping color and bobbin thread to match your backing fabric. Referring to Diagram 34, machine-stitch binding in place, sewing in the ditch of the seam between pink print and navy tone-on-tone strips to create a flange.

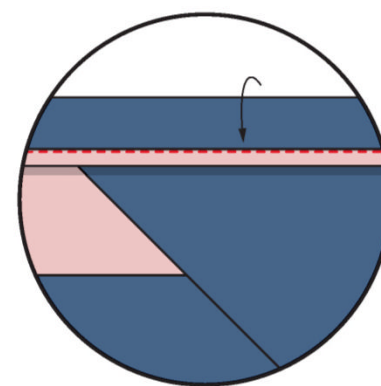


Diagram 34

DESIGNER: Marija Vujcic ([maraquilt designs.com](http://maraquilt designs.com))









New

*A vintage quilt top of Star Flower  
blocks gets new life with an updated  
technique and custom quilting.*

QUILT COLLECTOR & MACHINE QUILTER Pam Schoessow  
PHOTOGRAPHER Kelsey Hansen

# HEIRLOOM



**FINISHED QUILT:**  
70½ × 84½"

**FINISHED BLOCK:**  
14" square

Yardages and cutting instructions are based on 42" of usable fabric width.

- 5 yards solid green (blocks)
- 30—¼-yard pieces assorted prints (blocks)
- ⅔ yard black-and-cream stripe (binding)
- 5¼ yards backing fabric
- 79×93" batting
- Featherweight sew-in interfacing
- Stiletto or chopstick

## CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 3*. To make templates of patterns, see *Make and Use Templates*, page 92. Transfer dots marked on patterns C-E to the templates, then to fabric pieces. The dots are matching points, which will be used when setting in seams.

### From solid green, cut:

- 120 each of patterns D and E
- 240—3½" squares

### From each assorted print, cut:

- 8 of Pattern C
- 1—4½" square

### From black-and-cream stripe, cut:

- 8—2½×42" binding strips

### From featherweight interfacing, cut:

- 30—4½" squares
- 240—3½" squares

## PREPARE PETAL UNITS

**1.** Referring to **Diagram 1**, layer the A petal template on wrong side of a solid green 3½" square, aligning bottom edges. Trace curved edges of template.

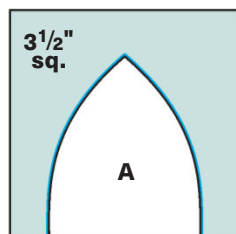


Diagram 1

**2.** Layer marked square atop an interfacing 3½" square with right sides together. Sew squares together, stitching directly on marked line (**Diagram 2**). Cut out petal shape ⅛" beyond stitched line.

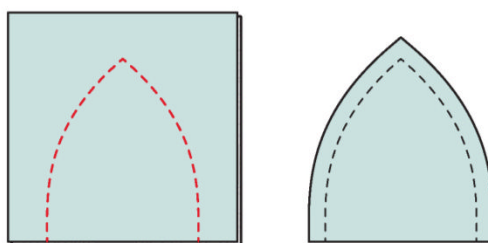


Diagram 2

**3.** Turn petal shape right side out and use a stiletto or chopstick to gently push out point; press.

**4.** Make long basting stitches near bottom edge of petal shape (**Diagram 3**). Gently pull thread ends to gather bottom edge until it is about ¾" wide; knot thread to make a petal unit.

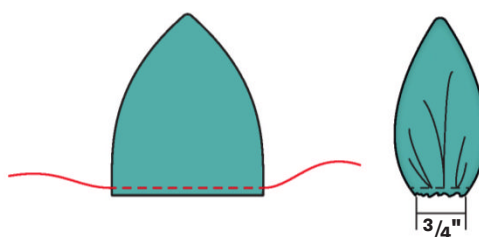


Diagram 3

**5.** Repeat steps 1-4 to make 240 petal units total.

## PREPARE CIRCLE UNITS

**1.** Trace B circle template onto wrong side of an assorted print 4½" square (**Diagram 4**).

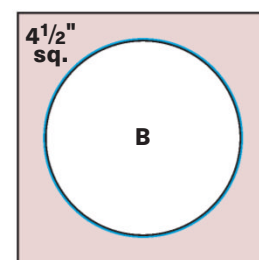


Diagram 4

**2.** Layer marked square atop an interfacing 4½" square with right sides together. Sew squares together, stitching directly on marked line (**Diagram 5**). Cut out circle ⅛" beyond stitched line.

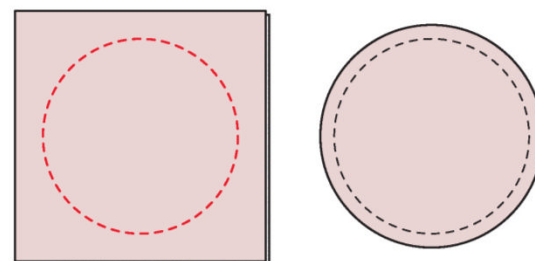


Diagram 5

**3.** Carefully cut a small slit in center of interfacing layer (**Diagram 6**). Turn circle right side out through slit and press to make a circle unit.

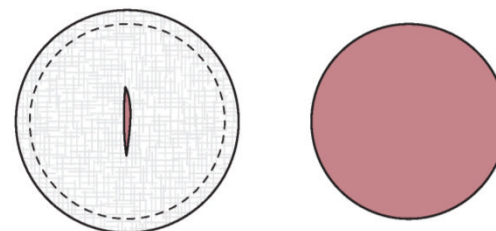


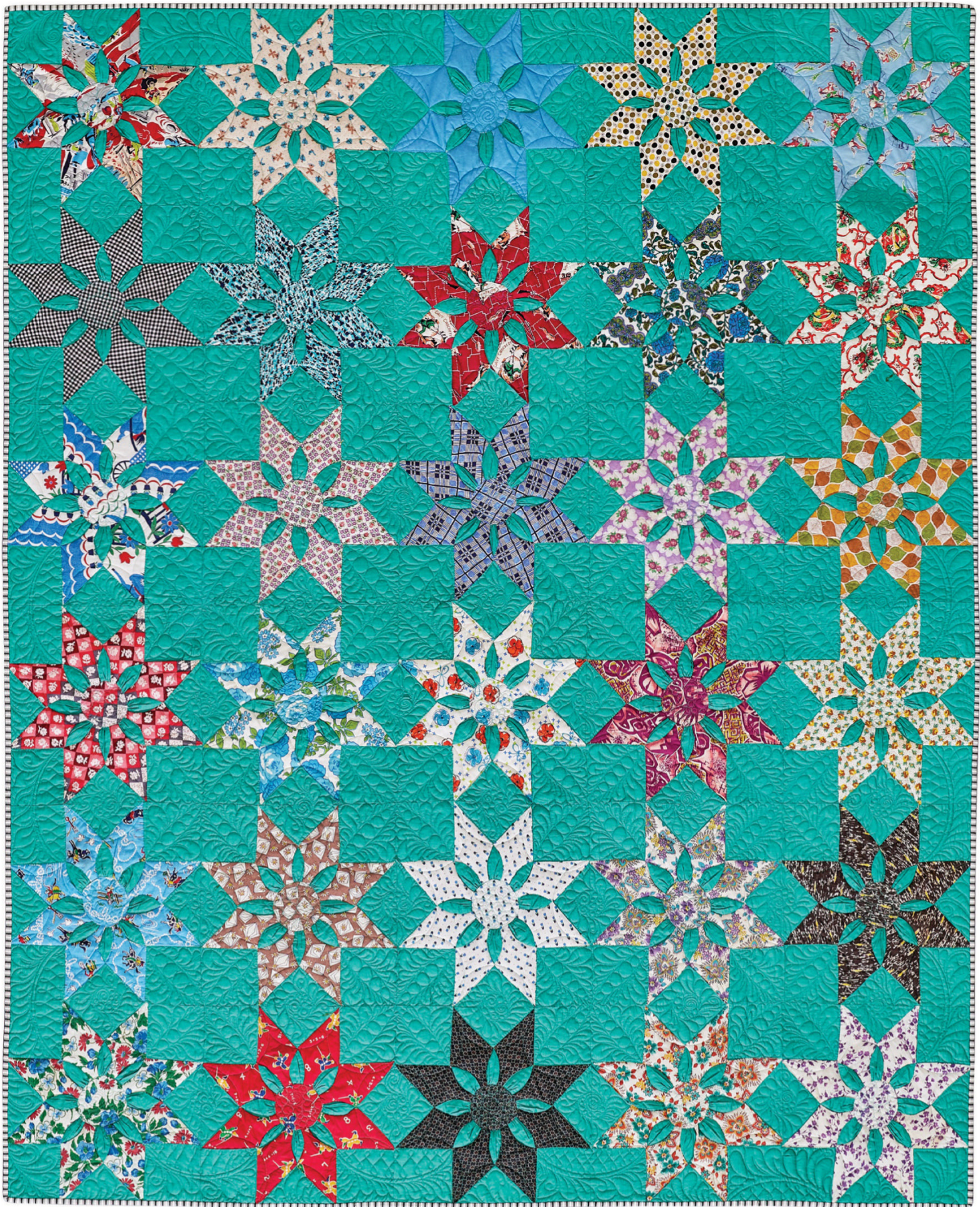
Diagram 6

**4.** Repeat steps 1-3 to make 30 circle units total.

## About the Technique

Instead of using the vintage quilt top's technique that utilized curved piecing to join the petals and C pieces, we simplified the process a bit by making gathered petals and appliquéing them to star blocks.





**I purchased this 1950s (I think) quilt top on eBay several years ago. I loved the vintage novelty fabrics that popped on the green background. It was hand-pieced, unwashed, and in great condition. I decided it was worthy of some custom free-motion quilting.**

*Pam Schoessow, QUILT COLLECTOR*



## ASSEMBLY BLOCKS

Measurements include  $\frac{1}{4}$ " seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

**1.** Gather eight C pieces from one assorted print.

**2.** Pin together two C pieces, carefully aligning marked matching points (**Diagram 7**). Sew together from dot to bottom edge to make a star point pair. Repeat to make four star point pairs total.

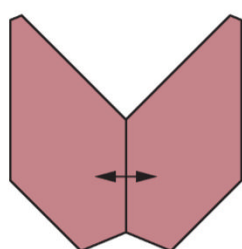
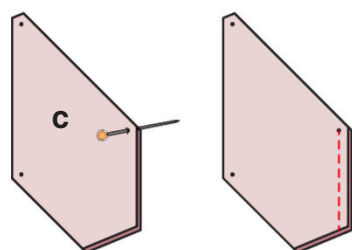


Diagram 7

**3.** In same manner, sew together two star point pairs to make a star half (**Diagram 8**). Repeat to make a second star half.

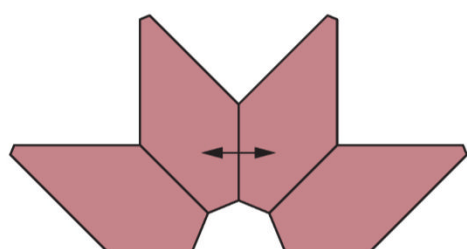
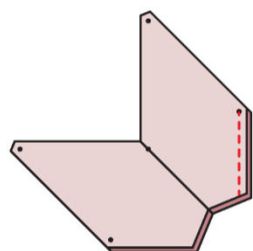


Diagram 8

**4.** Layer star halves with right sides together; align matching points and pin. Sew together between matching points to make a subunit (**Diagram 9**).

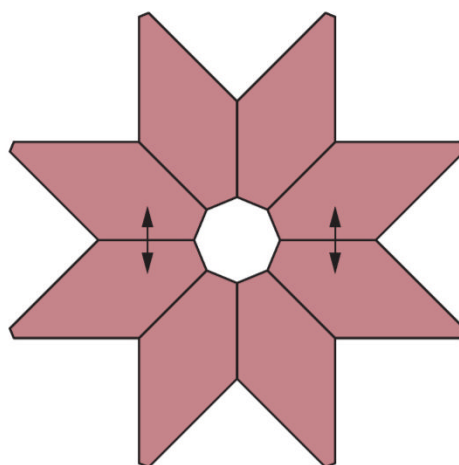
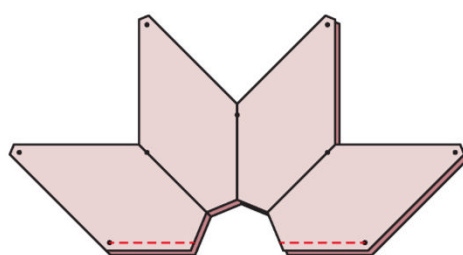


Diagram 9

**5.** Referring to **Diagram 10**, sew a solid green D triangle to each side of subunit with set-in seams. (For details, see Set-In Seams, page 92.) Press seams open.

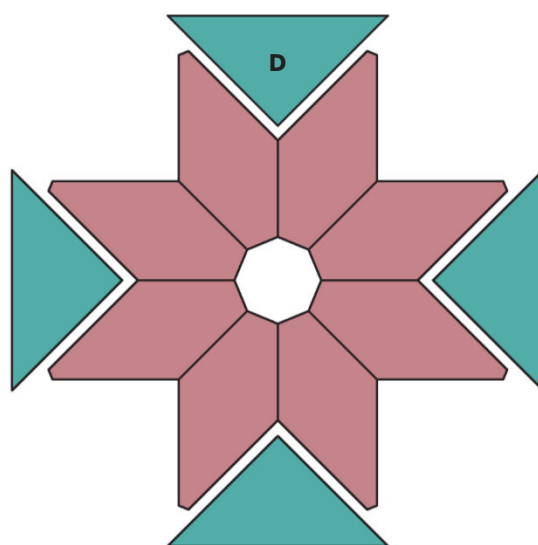


Diagram 10

**6.** Referring to **Diagram 11**, set a solid green E square into each corner of Step 5 unit to make a star unit. Press seams open. The star unit should be  $14\frac{1}{2}$ " square including seam allowances.

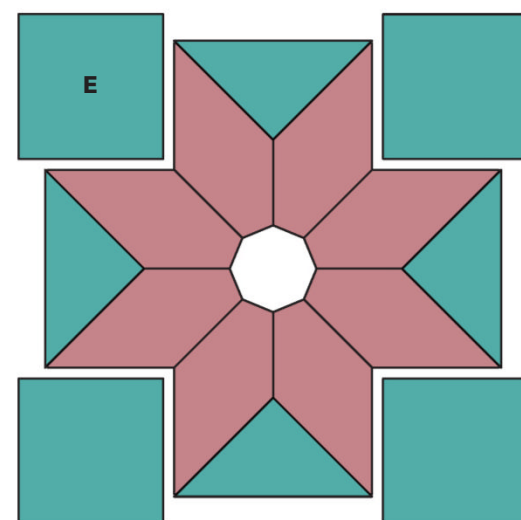


Diagram 11

**7.** Referring to **Diagram 12**, arrange eight petal units on star unit, centering them on seams between C pieces. Pin or baste in place. Using green thread and small whipstitches, join curved edges of petals to star unit.

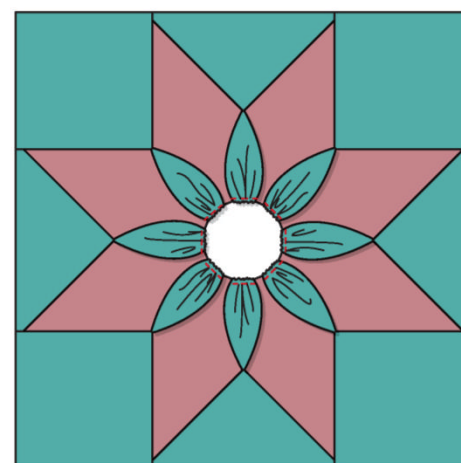


Diagram 12

**8.** Center matching circle unit atop star unit (**Diagram 13**); pin or baste in place. Using thread to match circle unit, whipstitch along edge to make a Star Flower block.

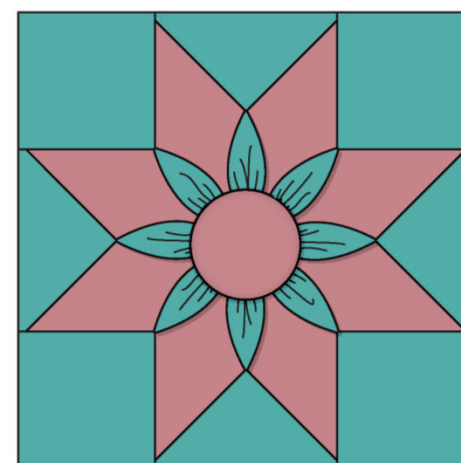


Diagram 13

**9.** Repeat steps 1-8 to make 30 Star Flower blocks total.



## ASSEMBLE QUILT TOP

**1.** Referring to **Quilt Assembly Diagram**, lay out blocks in six rows.

**2.** Sew together blocks in rows. Press seams in one direction, alternating direction with each row. Join rows to complete quilt top. Press seams in one direction.

## FINISH QUILT

**1.** Layer quilt top, batting, and backing; baste. (For details, see *Complete Quilt*, page 94.)

**2.** Quilt as desired. Quilt collector Pam Schoessow machine-quilted arcs in the star points; pebble and spiral motifs in the circle units; and feather, loop, and spiral designs in the solid green triangles and squares.

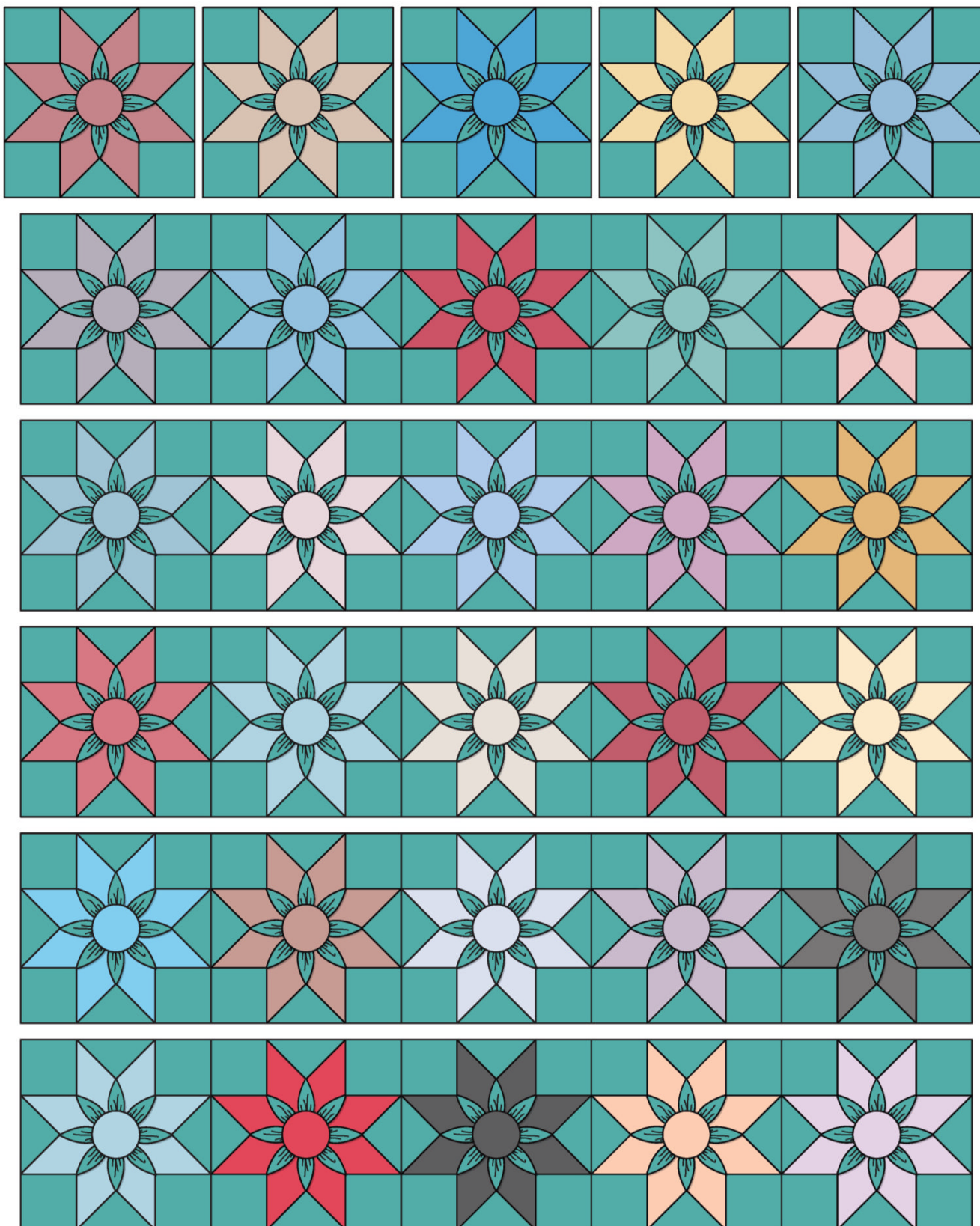
**3.** Bind with black-and-cream stripe binding strips. (For details, see *Complete Quilt*.)

### QUILT COLLECTOR & MACHINE QUILTER:

Pam Schoessow ([pamsquilting.com](http://pamsquilting.com);  
Instagram @pamsquilting)

## Quick Tip

To give a vintage top more stability before washing, quilt collector Pam Schoessow recommends quilting and finishing it first, even if the top is a little dirty.



Quilt Assembly Diagram









# Stitch BETWEEN THE LINES

MAKE A MODERN-DAY EMBROIDERY  
SAMPLER USING WOOL FELT.

DESIGNER **Kathleen Berlew** PHOTOGRAPHER **Kelsey Hansen**

## Materials

### FINISHED PILLOW: 15" square

WoolFelt fabrics are from  
National Nonwovens  
([commonwealthfelt.com](http://commonwealthfelt.com)).

- 4×6" piece *each* light coral and dark coral wool felt (appliqués)
- 6×7" piece cream wool felt (appliqué)
- 16×32" piece black wool felt (pillow top, backing)
- Embroidery floss: light coral, cream, dark coral
- Sewing thread: black
- Polyester fiberfill

### CUT FABRICS

Cut pieces in the following order.

**From each light coral and dark coral felt, cut:**

- 3–1×5" rectangles

**From cream felt, cut:**

- 6–1×5" rectangles

**From black felt, cut:**

- 2–15½" squares

### APPLIQUÉ AND EMBROIDER PILLOW TOP

Use four strands of embroidery floss for embroidery stitches unless otherwise stated.

**1.** Referring to **Diagram 1**, pin light coral, dark coral, and cream felt 1×5" rectangles to a black felt 15½" square. Backstitch ⅛" from edges of each rectangle with two strands of matching floss.

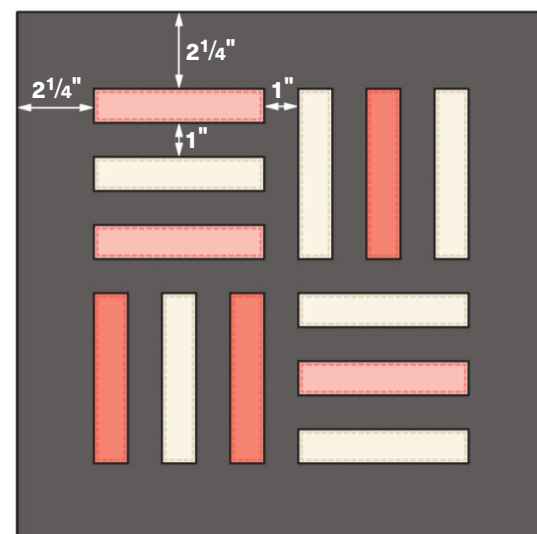
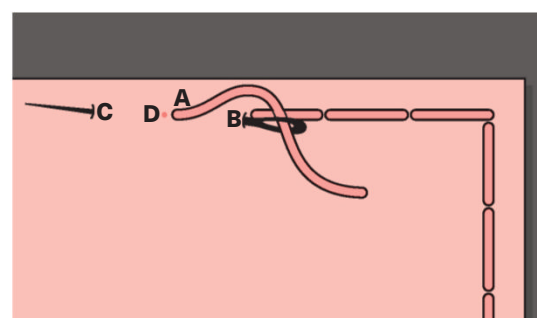


Diagram 1

To backstitch, pull needle up at A (**Backstitch Diagram**). Insert it back into fabric at B and bring it up at C. Push needle down at D and continue in same manner.

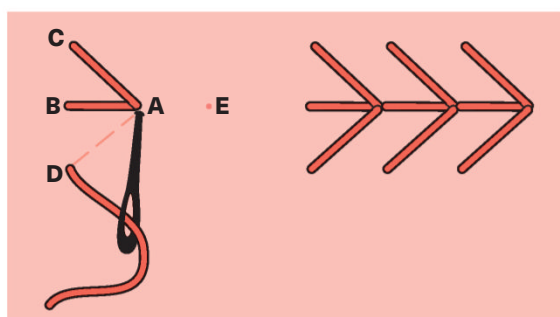


Backstitch Diagram



**2.** Use dark coral floss to make fern stitches on each light coral felt rectangle.

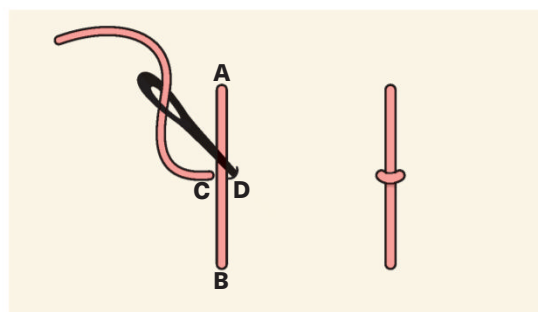
To make a fern stitch, bring needle up at A and push it down at B (**Fern Stitch Diagram**). Bring needle up at C and push it down again at A. Bring needle up at D and push it down again at A to complete one fern-stitch set. To begin next set of fern stitches, bring needle up at E. Continue in same manner.



Fern Stitch Diagram

**3.** Using light coral floss, make couched straight stitches on each cream felt rectangle.

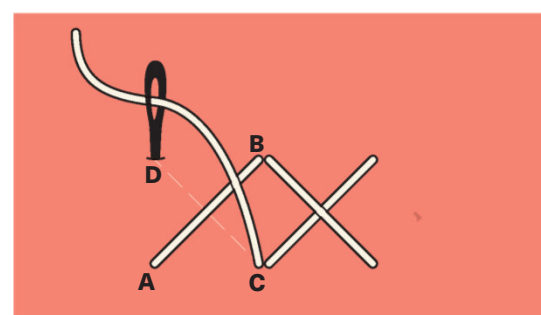
To make a couched straight stitch, bring needle up at A and push it down at B,  $\frac{1}{2}$ " from A (**Couched Straight Stitch Diagram**). Bring needle up at C and push it down at D to couch the first stitch. Repeat to make desired number of couched straight stitches.



Couched Straight Stitch Diagram

**4.** Use cream floss to make pairs of cross-stitches down the length of each dark coral felt rectangle.

To cross-stitch, pull needle up at A (**Cross-Stitch Diagram**). Insert it back into fabric at B, bring it up at C, and push it down at D. Repeat to make a second cross-stitch beside the first stitch. Continue in same manner.



Cross-Stitch Diagram

**5.** Referring to **Diagram 2**, use light coral floss to make running stitches  $1\frac{3}{4}$ " from each edge of black felt square, stitching from edge to edge.

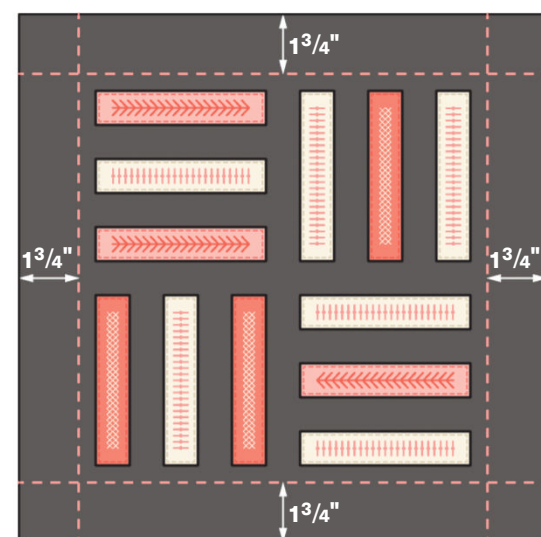
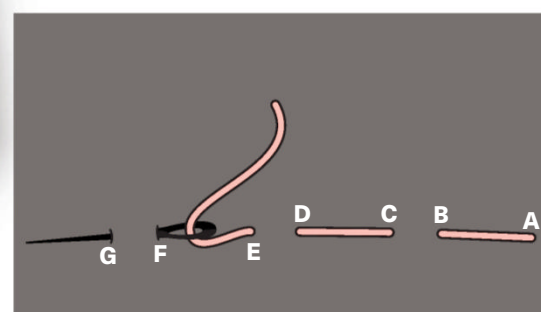


Diagram 2

To make running stitches, pull needle up at A, push it down at B, and pull it up at C (**Running Stitch Diagram**). Continue in same manner, loading several stitches on needle at a time.



Running Stitch Diagram





**6.** Referring to **Diagram 3**, use dark coral floss to make vertical and horizontal running stitches through center of black felt square, stitching from edge to edge. Add dark coral running stitches  $\frac{1}{2}$ " from remaining embroidered rectangles, stitching from edge to centerline, to make pillow top.

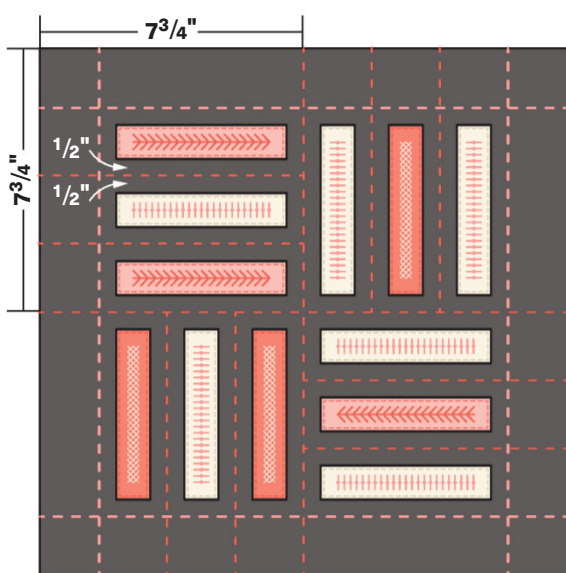


Diagram 3

## FINISH PILLOW

**1.** Layer pillow top on remaining black felt  $15\frac{1}{2}$ " square with right sides together. Sew around squares with  $\frac{1}{4}$ " seam allowance, leaving 4" opening along one edge for turning (**Diagram 4**). Clip corners and turn right side out to make pillow cover.

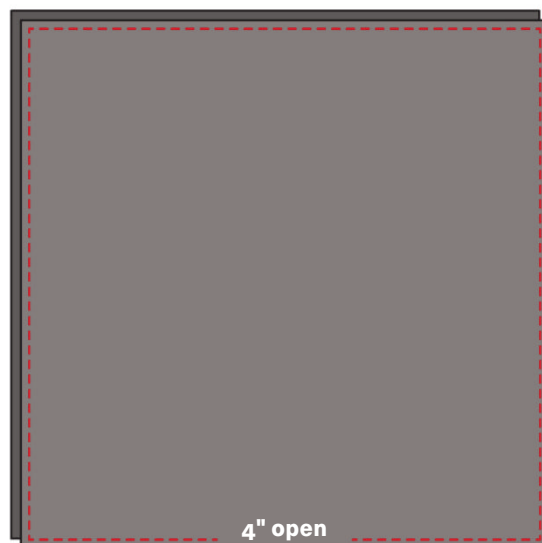
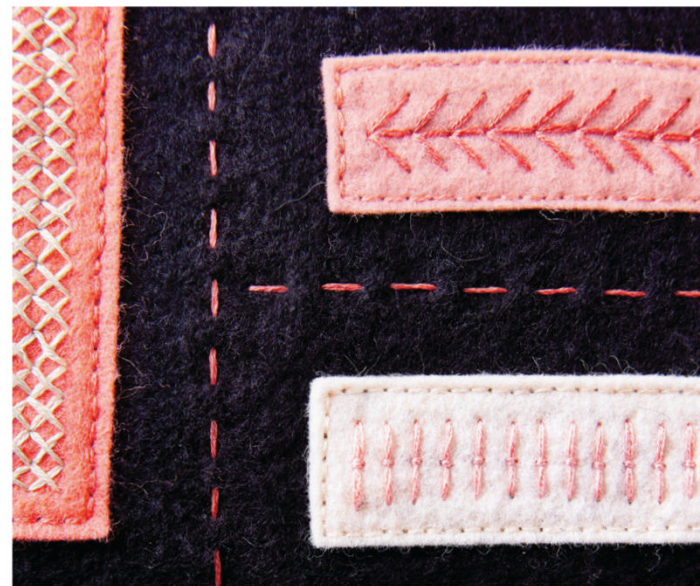


Diagram 4

**2.** Stuff pillow cover firmly with polyester fiberfill. Using black thread, hand-sew opening closed to complete pillow.

DESIGNER: Kathleen Berlew  
(Instagram @kberlew)



**HAVEL'S**  
SEWING

THE CHOICE OF  
**FABRIC**  
**ARTISTS**  
FOR OVER  
**40**  
Years









# DREAM WEAVER

CREATE THE CURVED POINTS OF WOVEN  
STAR BLOCKS WITHOUT USING A SINGLE PIN.

DESIGNERS **Jenny Pedigo and Helen Robinson** PHOTOGRAPHER **Jason Donnelly**





**FINISHED QUILT:**  
58×72½"

**FINISHED BLOCK:**  
14" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Field Cloth collection by Sew Kind of Wonderful for FreeSpirit ([freespiritfabrics.com](http://freespiritfabrics.com)).

- 20—⅙-yard pieces or 3⅓ yards total assorted light and medium prints (blocks)
- 3⅞ yards dark gray print (blocks)
- 1 yard maroon print (sashing, binding)
- 3⅔ yards backing fabric
- 66×81" batting
- Wonder Curve Ruler (optional)

**TO ORDER A KIT** of fabrics for quilt top and binding for \$145 plus shipping (backing not included), visit [sewkindofwonderful.com](http://sewkindofwonderful.com).

## CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 2*. To make templates of patterns, see *Make and Use Templates*, page 92.

If you prefer to use the Wonder Curve Ruler instead of templates, refer to "Optional Ruler Instructions," page 84, to cut assorted light and medium print pieces and dark gray print pieces.

### From assorted light and medium prints, cut 40 sets of:

- 2 each of Arc Pattern and Arc Pattern reversed
- 2-2¼×4" rectangles
- 4-2¼" squares

### From dark gray print, cut:

- 80 each of Corner Pattern and Corner Pattern reversed
- 80-4" squares

### From maroon print, cut:

- 7-2½×42" binding strips
- 6-1×42" strips for sashing
- 15-1×14½" sashing rectangles

## ASSEMBLE BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

**1.** From each of two light or medium prints, gather two arc pieces, two arc reversed pieces, two 2¼×4" rectangles, and four 2¼" squares. Label the prints A and B.

**2.** Referring to **Diagram 1**, place a print A arc piece atop a dark gray print corner piece with right sides together, offsetting top right-hand corners ¼". Hold one piece with each hand and begin sewing pieces together, slowly bringing curved edges together as you stitch. The curved edges should align just as the presser foot reaches them, but not before. Continue in this manner to sew entire curved seam.

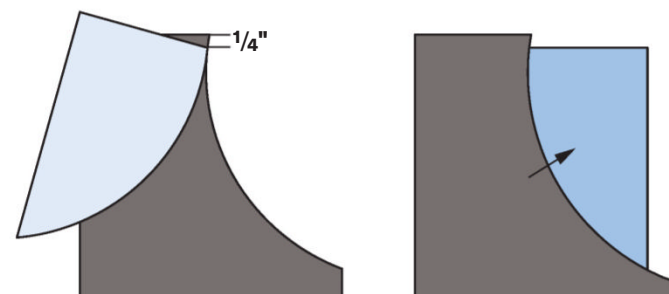
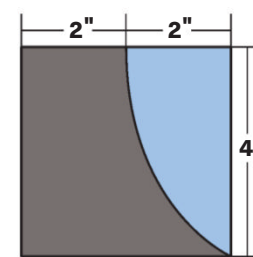


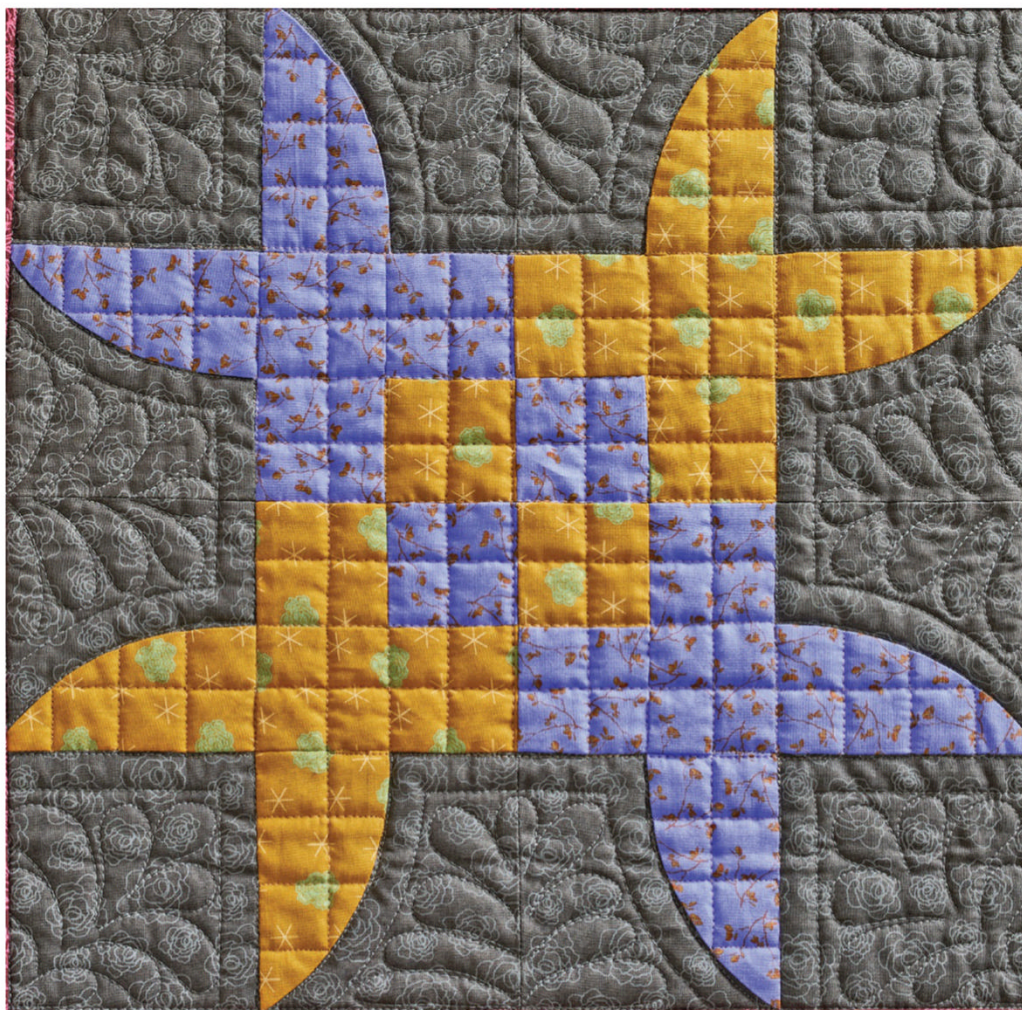
Diagram 1

**3.** Referring to **Diagram 2**, trim to 4" square including seam allowances to make Unit 1. (If you are using the Wonder Curve Ruler, refer to "Optional Ruler Instructions," page 84, to trim Unit 1.)



Unit 1  
Diagram 2

**4.** Repeat steps 2 and 3 to make a second Unit 1.





**5.** Referring to **Diagram 3**, place a print A arc reversed piece atop a dark gray print corner reversed piece with right sides together, offsetting top corners  $\frac{1}{2}$ ". Sew together as before, bringing curved edges together as you stitch.

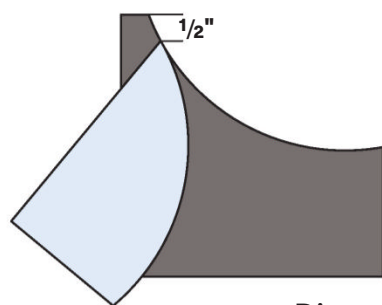
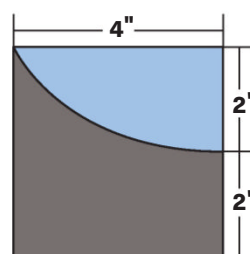


Diagram 3

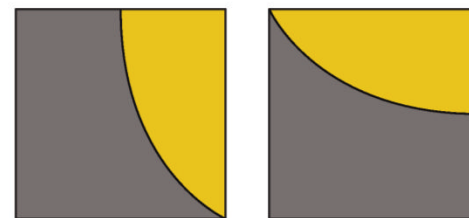
**6.** Referring to **Diagram 4**, trim to 4" square including seam allowances to make Unit 2. (If you are using the Wonder Curve Ruler, refer to "Optional Ruler Instructions," page 84, to trim Unit 2.)



Unit 2  
Diagram 4

**7.** Repeat steps 5 and 6 to make a second Unit 2.

**8.** Using print B pieces instead of print A, repeat steps 2-7 to make two each of units 3 and 4 (**Diagram 5**).



Unit 3

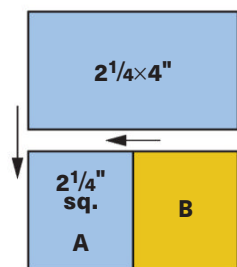
Unit 4

Diagram 5



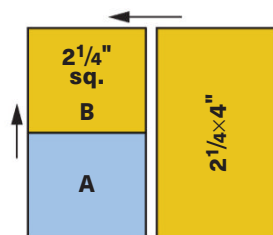


**9.** Referring to **Diagram 6**, sew together a print A  $2\frac{1}{4}$ " square and a print B  $2\frac{1}{4}$ " square. Add a print A  $2\frac{1}{4}\times 4$ " rectangle to top edge to make Unit 5. The unit should be 4" square including seam allowances. Repeat to make a second Unit 5.



Unit 5  
Diagram 6

**10.** Referring to **Diagram 7**, sew together a print B  $2\frac{1}{4}$ " square and a print A  $2\frac{1}{4}$ " square. Add a print B  $2\frac{1}{4}\times 4$ " rectangle to right-hand edge to make Unit 6. The unit should be



Unit 6  
Diagram 7

4" square including seam allowances. Repeat to make a second Unit 6.

**11.** Referring to **Diagram 8**, sew together four dark gray print 4" squares and two each of units 1-6 in four rows (see Quick Tip, right, for pressing option). Join rows to make a block. The block should be  $14\frac{1}{2}$ " square including seam allowances.

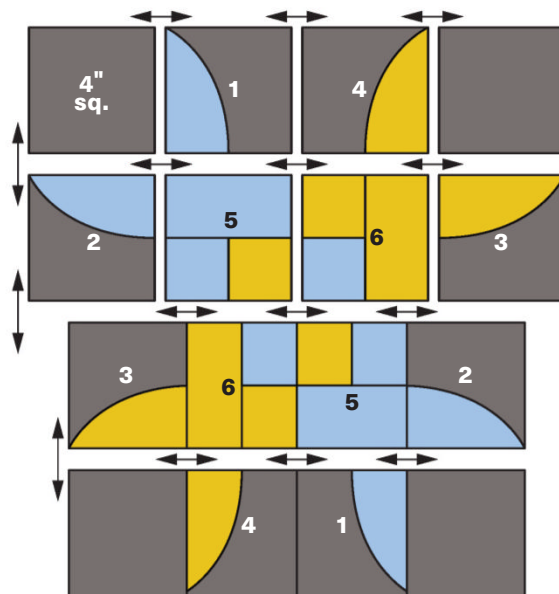


Diagram 8

**12.** Repeat steps 1-11 to make 20 blocks total.

## ASSEMBLE QUILT TOP

**1.** Piece and cut maroon print  $1\times 42$ " strips to make:

□ 4- $1\times 58$ " sashing strips

**2.** Referring to **Quilt Assembly Diagram**, lay out blocks, maroon print  $1\times 14\frac{1}{2}$ " sashing rectangles, and maroon print sashing strips in nine rows.

**3.** Sew together pieces in block rows. Press seams toward sashing rectangles. Join rows to complete quilt top. Press seams toward sashing strips.

## Quick Tip

If you prefer not to press seams open, press each row in Diagram 8 in one direction, alternating direction with each row so seams abut.

## Project Option

### VALENTINE GIFT BOX

Using just the center of the blocks from *Dream Weaver*, quilt tester Julie Doy crafted a 7"-square gift box, which can do double duty as office or craft storage.

**FABRICS** are from the I Heart You collection by Kris Lammers for Maywood Studio ([maywoodstudio.com](http://maywoodstudio.com)).

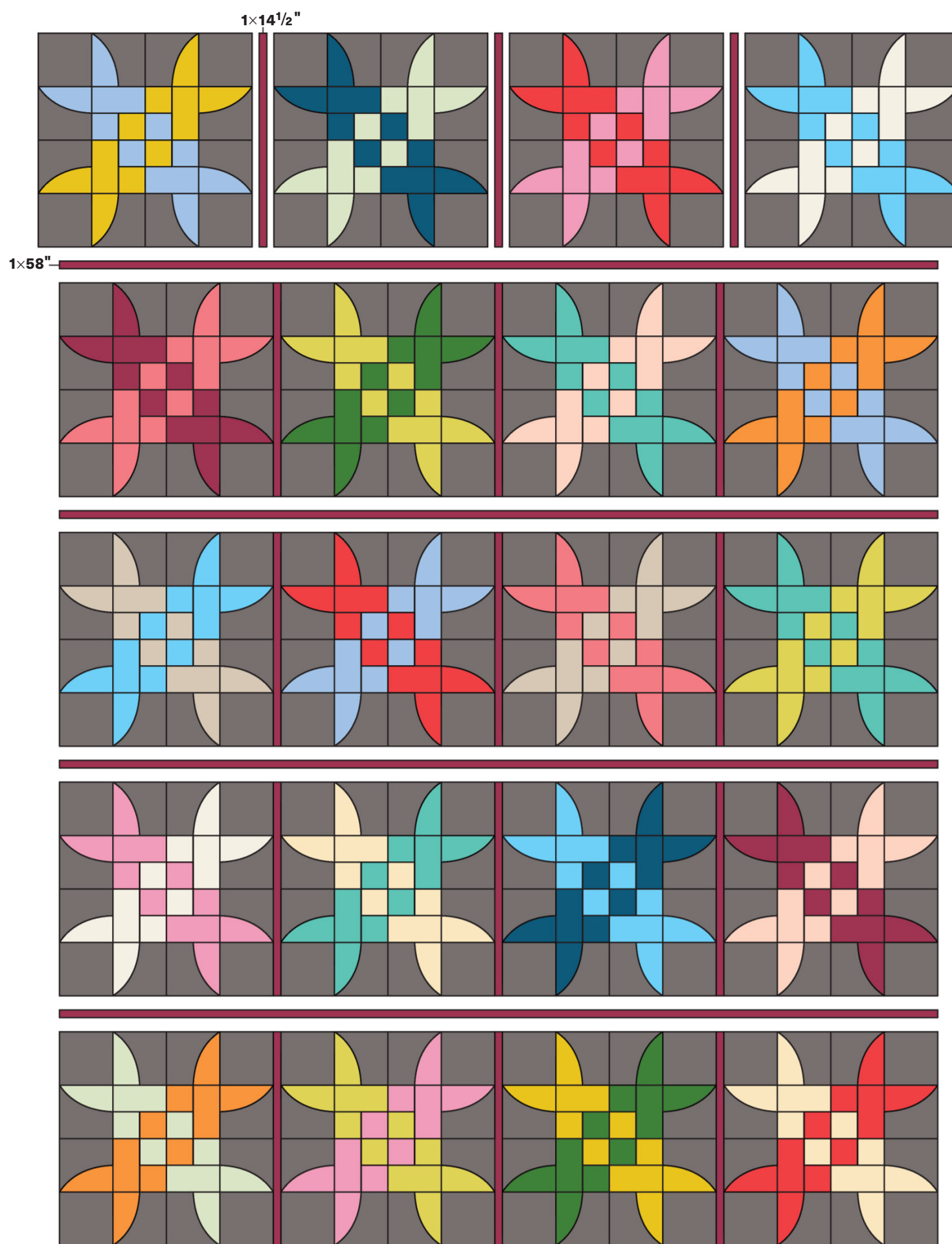


## Free Pattern

[AllPeopleQuilt.com/GiftBox](http://AllPeopleQuilt.com/GiftBox)







Quilt Assembly Diagram

## FINISH QUILT

**1.** Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, page 94.)

**2.** Quilt as desired. Jenny Pedigo machine-quilted a grid in the light and medium print pieces and feather motifs in the dark gray print pieces. She quilted in the ditch along the sashing.

**3.** Bind with maroon print binding strips. (For details, see Complete Quilt.)

DESIGNERS: Jenny Pedigo and Helen Robinson  
(sewkindofwonderful.com)



## Optional Ruler Instructions

If you wish to use the Wonder Curve Ruler ([sewkindofwonderful.com](http://sewkindofwonderful.com)), complete the following steps to cut assorted light and medium prints and dark gray print and trim units 1-4.

### CUT FABRICS

From assorted light and medium prints, cut 40 sets of:

- 4-2<sup>3</sup>/<sub>4</sub>×4<sup>1</sup>/<sub>2</sub>" rectangles
- 2-2<sup>1</sup>/<sub>4</sub>×4" rectangles
- 4-2<sup>1</sup>/<sub>4</sub>" squares

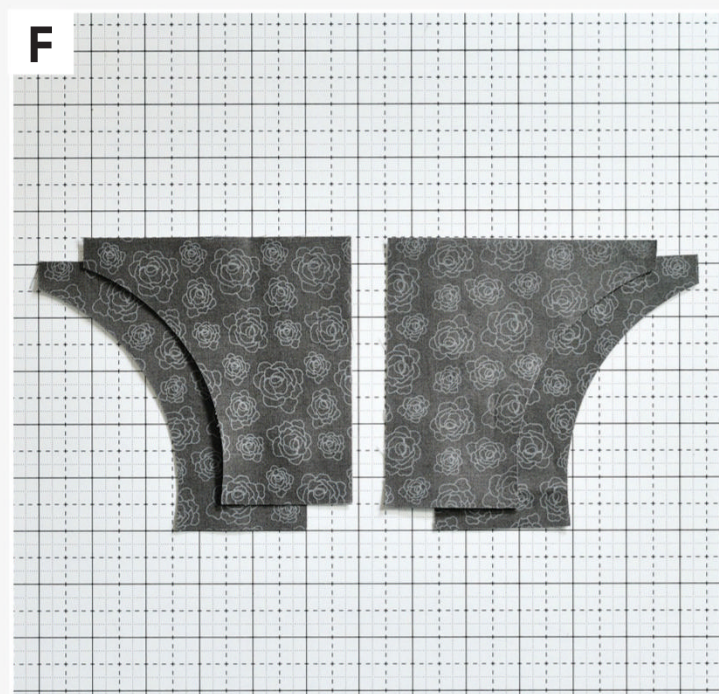
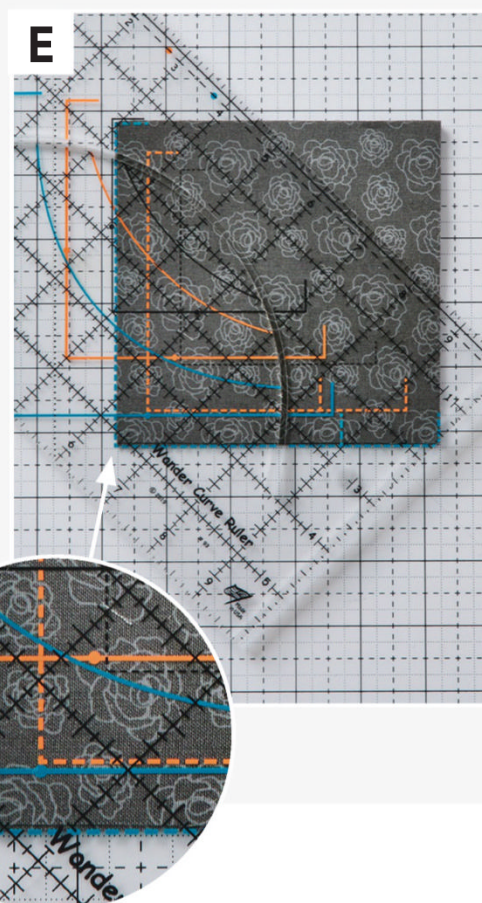
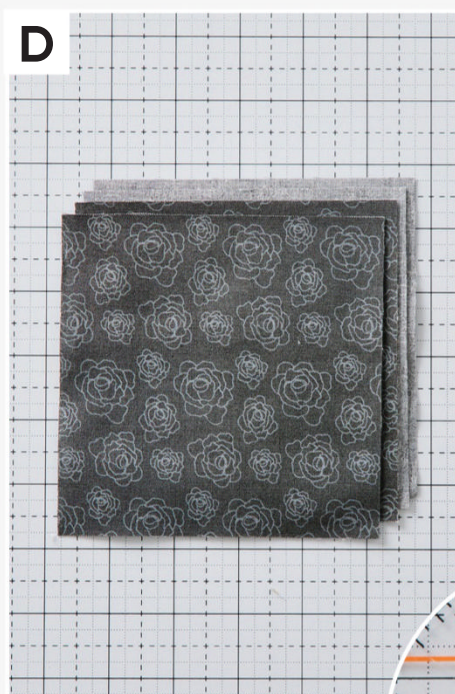
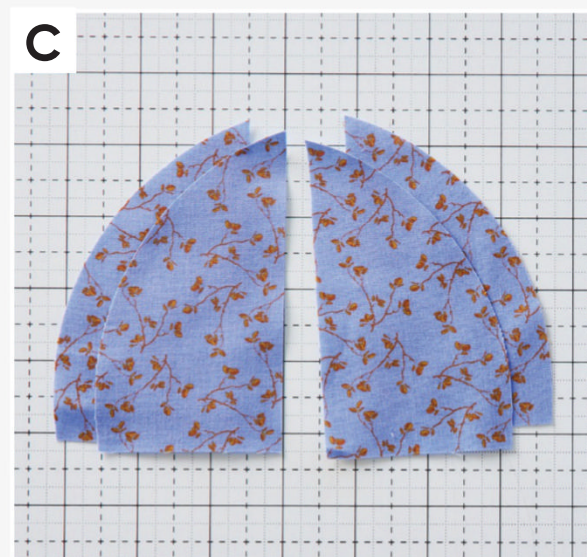
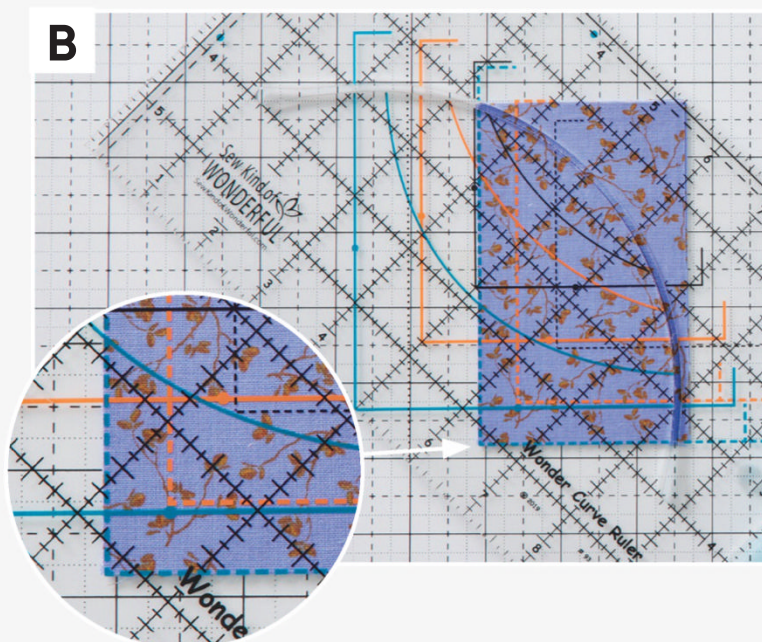
From dark gray print, cut:

- 160-5" squares
- 80-4" squares

### CUT ARC AND CORNER PIECES

**1.** Gather four matching light or medium print 2<sup>3</sup>/<sub>4</sub>×4<sup>1</sup>/<sub>2</sub>" rectangles. Layer two rectangles with right sides down, then stack remaining rectangles right side up atop first pair (**Photo A**). Referring to **Photo B**, position Wonder Curve Ruler atop rectangles, aligning dashed blue "V" with left-hand and bottom edges of stacked rectangles. Using a rotary cutter, cut along curve through all layers to make a set of two arc pieces and two arc reversed pieces; discard small scraps (**Photo C**). Repeat to cut 40 sets of arc and arc reversed pieces total.

**2.** Layer two dark gray print 5" squares with right sides down, then stack two dark gray print 5" squares right side up atop first pair (**Photo D**). Referring to **Photo E**, position Wonder Curve Ruler atop squares, aligning dashed blue "V" with left-hand and bottom edges of stacked squares. Using a rotary cutter, cut along curve through all layers to make two corner pieces and two corner reversed pieces; discard small scraps (**Photo F**). Repeat with remaining dark gray print 5" squares to cut 80 corner pieces and 80 corner reversed pieces total.

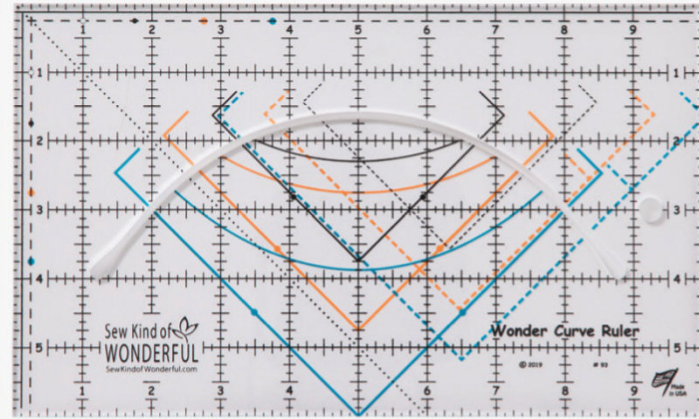




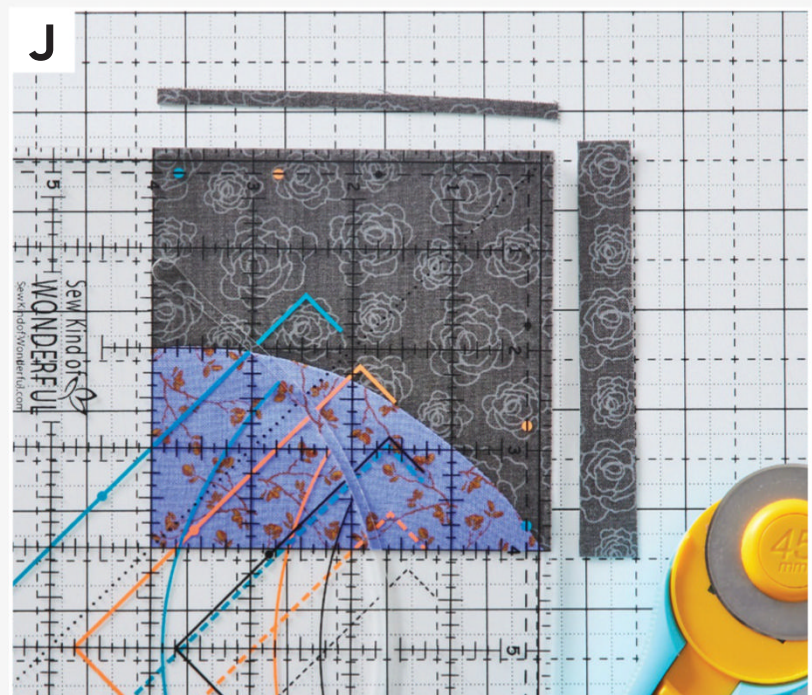
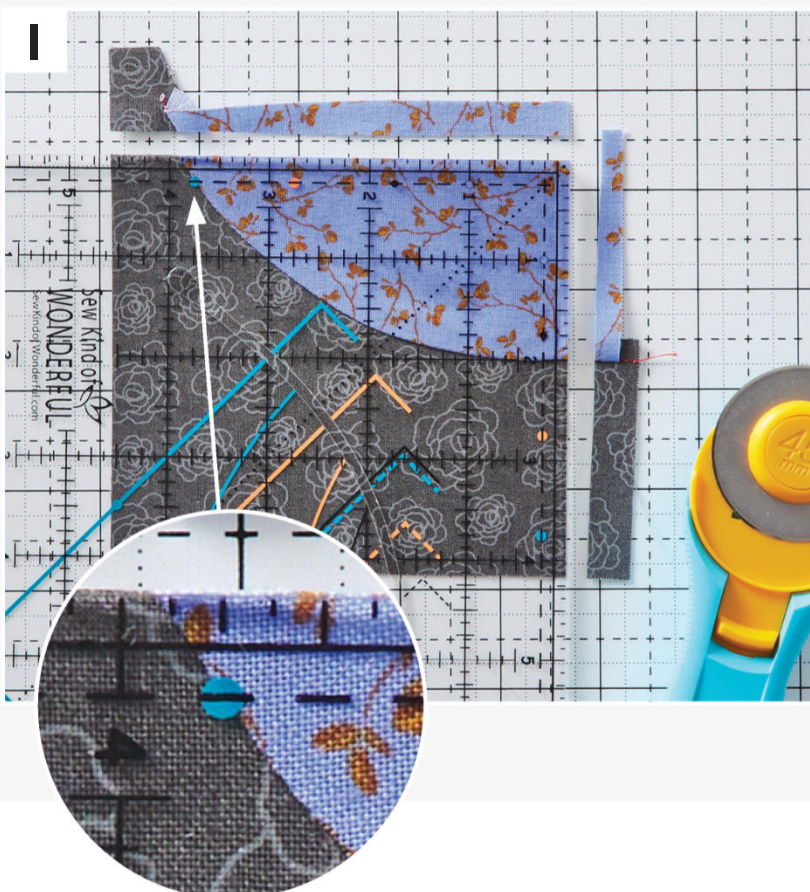
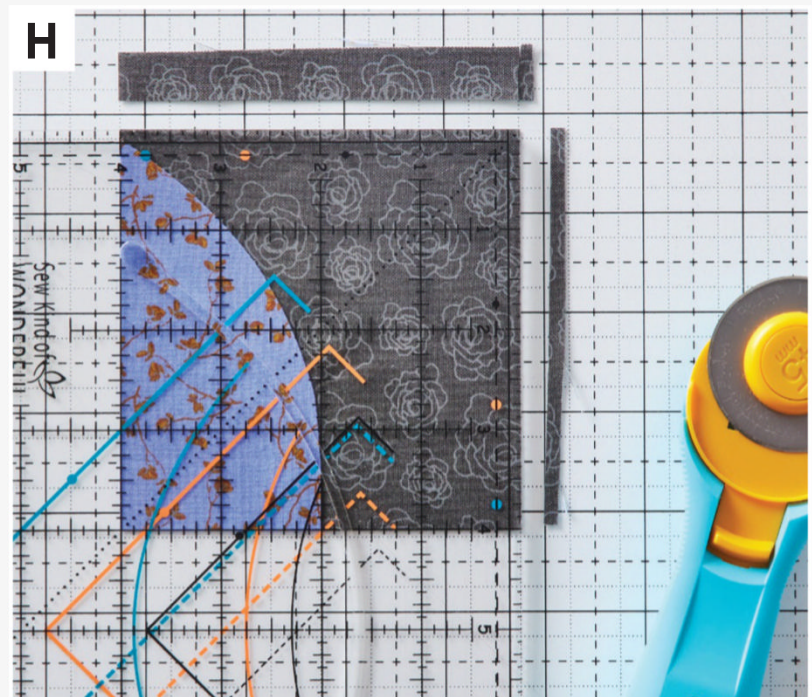
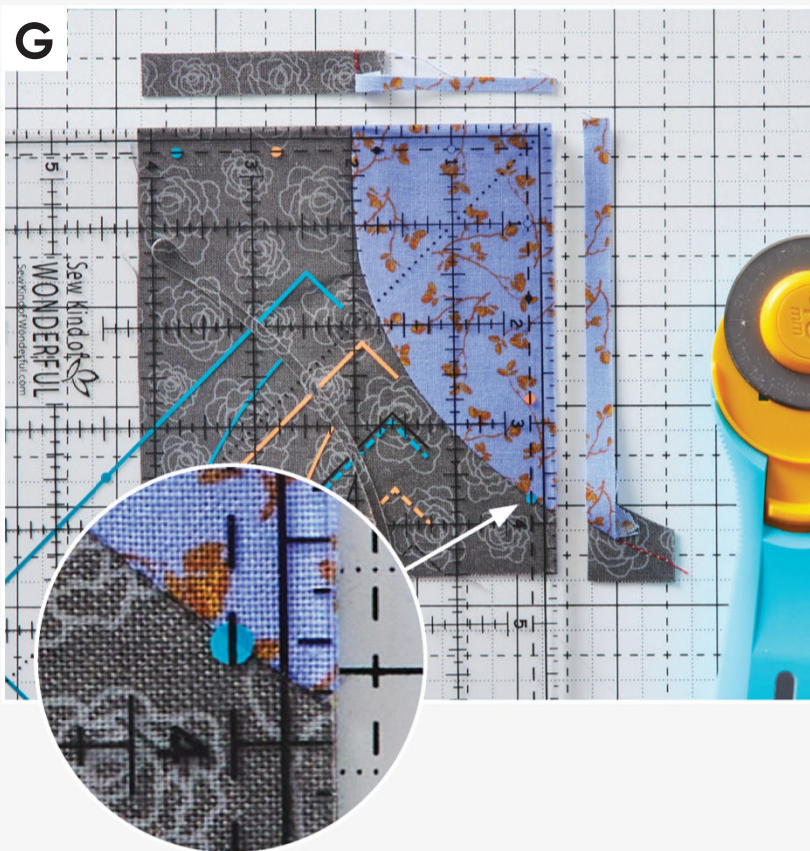
## TRIM UNITS 1-4

**1.** To trim units 1 and 3, align arc seam with 2" mark on ruler's top edge and the blue dot on ruler's right-hand edge; trim (**Photo G**). Remove ruler, rotate unit 180°, and align trimmed edges with 4" marks on ruler. Trim remaining edges (**Photo H**).

**2.** To trim units 2 and 4, align arc seam with the blue dot on ruler's top edge and 2" mark on ruler's right-hand edge; trim (**Photo I**). Remove ruler, rotate unit 180°, and align trimmed edges with 4" marks on ruler. Trim remaining edges (**Photo J**).

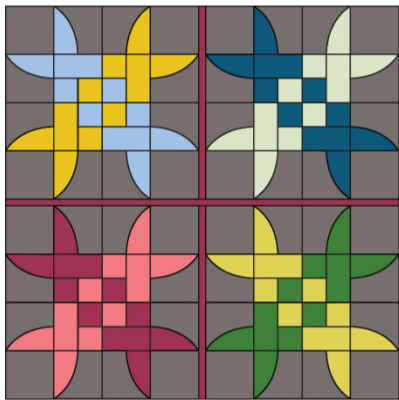
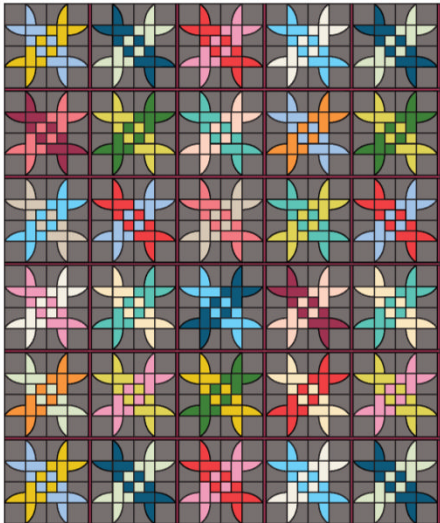


**ABOUT THE RULER:** If you're new to curves, trust the process as outlined—it really works! The Wonder Curve Ruler is available at quilt shops and [sewkindofwonderful.com](http://sewkindofwonderful.com).





# OPTIONAL SIZES CHART

| SIZE: 29" SQUARE<br>(TABLE TOPPER)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | SIZE: 72½×87"<br>(TWIN)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | SIZE: 101½" SQUARE<br>(QUEEN)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>NUMBER OF BLOCKS: 4<br/>NUMBER OF BLOCK ROWS:<br/>2 rows of 2 blocks</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>NUMBER OF BLOCKS: 30<br/>NUMBER OF BLOCK ROWS:<br/>6 rows of 5 blocks</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <p>NUMBER OF BLOCKS: 49<br/>NUMBER OF BLOCK ROWS:<br/>7 rows of 7 blocks</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <p><b>MATERIALS</b></p> <ul style="list-style-type: none"> <li>□ 4—<sup>1</sup>/<sub>6</sub>-yard pieces or <sup>3</sup>/<sub>4</sub> yard total assorted light and medium prints (blocks)</li> <li>□ 1 yard dark gray print (blocks)</li> <li>□ <sup>3</sup>/<sub>8</sub> yard maroon print (sashing, binding)</li> <li>□ 1½ yards backing fabric</li> <li>□ 37"-square batting</li> </ul>                                                                                                                                                                                                                                                                                                  | <p><b>MATERIALS</b></p> <ul style="list-style-type: none"> <li>□ 30—<sup>1</sup>/<sub>6</sub>-yard pieces or 4¼ yards total assorted light and medium prints (blocks)</li> <li>□ 5<sup>2</sup>/<sub>3</sub> yards dark gray print (blocks)</li> <li>□ 1½ yards maroon print (sashing, binding)</li> <li>□ 5½ yards backing fabric</li> <li>□ 81×95" batting</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | <p><b>MATERIALS</b></p> <ul style="list-style-type: none"> <li>□ 49—<sup>1</sup>/<sub>6</sub>-yard pieces or 6<sup>5</sup>/<sub>8</sub> yards total assorted light and medium prints (blocks)</li> <li>□ 9¼ yards dark gray print (blocks)</li> <li>□ 1<sup>7</sup>/<sub>8</sub> yards maroon print (sashing, binding)</li> <li>□ 9¼ yards backing fabric</li> <li>□ 110"-square batting</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <p><b>CUT FABRICS</b></p> <p>From assorted light and medium prints, cut 8 sets of:</p> <ul style="list-style-type: none"> <li>□ 2 each of Arc Pattern and Arc Pattern reversed</li> <li>□ 2-2¼×4" rectangles</li> <li>□ 4-2¼" squares</li> </ul> <p>From dark gray print, cut:</p> <ul style="list-style-type: none"> <li>□ 16 each of Corner Pattern and Corner Pattern reversed</li> <li>□ 16-4" squares</li> </ul> <p>From maroon print, cut:</p> <ul style="list-style-type: none"> <li>□ 3-2½×42" binding strips</li> <li>□ 1-1×29" sashing strip</li> <li>□ 2-1×14½" sashing rectangles</li> </ul>  | <p><b>CUT FABRICS</b></p> <p>From assorted light and medium prints, cut 60 sets of:</p> <ul style="list-style-type: none"> <li>□ 2 each of Arc Pattern and Arc Pattern reversed</li> <li>□ 2-2¼×4" rectangles</li> <li>□ 4-2¼" squares</li> </ul> <p>From dark gray print, cut:</p> <ul style="list-style-type: none"> <li>□ 120 each of Corner Pattern and Corner Pattern reversed</li> <li>□ 120-4" squares</li> </ul> <p>From maroon print, cut:</p> <ul style="list-style-type: none"> <li>□ 9-2½×42" binding strips</li> <li>□ 9-1×42" strips for sashing</li> <li>□ 24-1×14½" sashing rectangles</li> </ul> <p><b>SASHING</b></p> <p>Piece and cut maroon print 1×42" strips to make:</p> <ul style="list-style-type: none"> <li>□ 5-1×72½" sashing strips</li> </ul>  | <p><b>CUT FABRICS</b></p> <p>From assorted light and medium prints, cut 98 sets of:</p> <ul style="list-style-type: none"> <li>□ 2 each of Arc Pattern and Arc Pattern reversed</li> <li>□ 2-2¼×4" rectangles</li> <li>□ 4-2¼" squares</li> </ul> <p>From dark gray print, cut:</p> <ul style="list-style-type: none"> <li>□ 196 each of Corner Pattern and Corner Pattern reversed</li> <li>□ 196-4" squares</li> </ul> <p>From maroon print, cut:</p> <ul style="list-style-type: none"> <li>□ 11-2½×42" binding strips</li> <li>□ 15-1×42" strips for sashing</li> <li>□ 42-1×14½" sashing rectangles</li> </ul> <p><b>SASHING</b></p> <p>Piece and cut maroon print 1×42" strips to make:</p> <ul style="list-style-type: none"> <li>□ 6-1×101½" sashing strips</li> </ul>  |



## Instructions



## Vintage Stars

INSPIRED BY: Chain of Stars, page 28, by designer Deanne Eisenman

### Materials

**FINISHED TABLE RUNNER:**  
13½ × 36½"

**FINISHED BLOCK:**  
10" square

Yardages and cutting instructions are based on 42" of usable fabric width.

- ¼ yard each red print and white floral (blocks)
- ⅛ yard blue small floral (blocks)
- ⅜ yard pink floral (blocks)
- ⅜ yard blue print (blocks, binding)
- ¼ yard blue large floral (sashing, border)
- 1¼ yards backing fabric
- 22×45" batting

### CUT FABRICS

Cut pieces in the following order.

**From red print, cut:**

- 24-2" squares

**From white floral, cut:**

- 12-2×3½" rectangles
- 12-2" squares

**From blue small floral, cut:**

- 3-3½" squares

**From pink floral, cut:**

- 12-2½×4½" rectangles
- 12-2½" squares
- 48-1½" squares

**From blue print, cut:**

- 3-2½×42" binding strips
- 12-2½" squares

**From blue large floral, cut:**

- 2-2×36½" border strips
- 4-2×10½" sashing rectangles

### ASSEMBLE BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

**1.** Use a pencil to mark a diagonal line on wrong side of each red print 2" square and pink floral 1½" square.

**2.** Align a marked red print square with one end of a white floral 2×3½" rectangle (**Diagram 1**; note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Add a marked red print square to opposite end of rectangle to make a Flying Geese unit. The unit still should be 2×3½" including seam allowances. Repeat to make 12 Flying Geese units total.

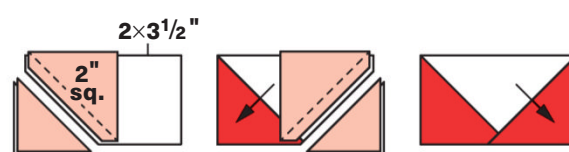


Diagram 1

**3.** Referring to **Diagram 2**, sew together four white floral 2" squares, four Flying Geese units, and one blue small floral 3½" square in three rows. Join rows to make a star unit. The unit should be 6½" square including seam allowances. Repeat to make three star units total.

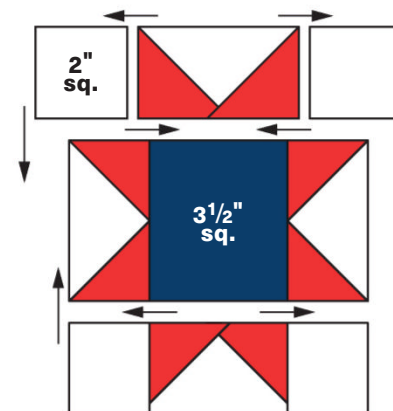


Diagram 2

**4.** Align marked pink floral squares with opposite corners of a blue print 2½" square (**Diagram 3**; note direction of marked lines). Sew on marked lines. Trim seam allowances to ¼" and press open attached triangles. Align marked pink floral squares with remaining corners; stitch, trim, and press as before to make a Square-in-a-Square unit. The unit still should be 2½" square including seam allowances. Repeat to make 12 Square-in-a-Square units total.

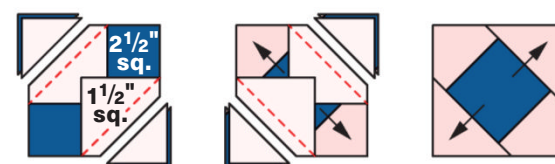
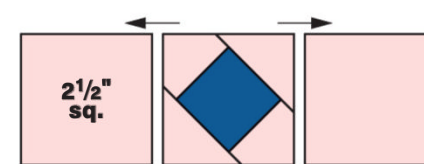


Diagram 3

**5.** Sew together two pink floral 2½" squares and one Square-in-a-Square unit to make Unit A (**Diagram 4**). The unit should be 2½×6½" including seam allowances. Repeat to make six A units total.

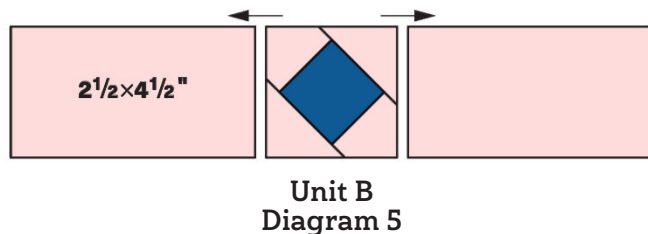


Unit A  
Diagram 4



## Instructions

**6.** Join two pink floral  $2\frac{1}{2} \times 4\frac{1}{2}$ " rectangles and one Square-in-a-Square unit to make Unit B (Diagram 5). The unit should be  $2\frac{1}{2} \times 10\frac{1}{2}$ " including seam allowances. Repeat to make six B units total.



**7.** Referring to Diagram 6, sew A units to opposite edges of a star unit. Join B units to remaining edges to make a block. The block should be  $10\frac{1}{2}$ " square including seam allowances. Repeat to make three blocks total.

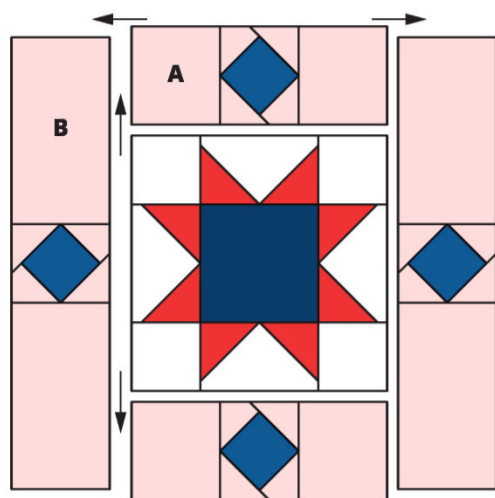


Diagram 6

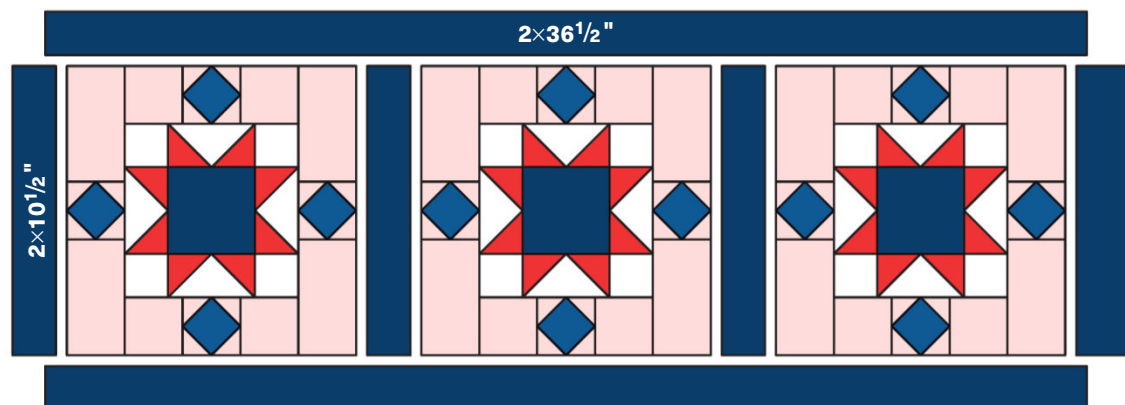


Table Runner Assembly Diagram

### ASSEMBLE TABLE RUNNER TOP

**1.** Referring to Table Runner Assembly Diagram, lay out blue large floral  $2 \times 10\frac{1}{2}$ " sashing rectangles and blocks in a row. Sew together to make table runner center. Press seams toward sashing rectangles. The table runner center should be  $10\frac{1}{2} \times 36\frac{1}{2}$ " including seam allowances.

**2.** Sew blue large floral  $2 \times 36\frac{1}{2}$ " border strips to long edges of table runner center to complete table runner top. Press seams toward border.

### FINISH TABLE RUNNER

**1.** Layer table runner top, batting, and backing; baste. Quilt as desired. The featured table runner is quilted with a  $60^\circ$  diamond grid.

**2.** Bind with blue print binding strips.



## Fussy-Cut Flakes

**INSPIRED BY:** Fair Isle Flakes, page 40, by designer Kristin Weiss

## Materials

### FINISHED QUILT:

$38\frac{1}{2}$ " square

Yardages and cutting instructions are based on 42" of usable fabric width.

- ☐  $\frac{2}{3}$  yard dark blue print (rows, inner border)
- ☐  $\frac{3}{8}$  yard white print (rows)
- ☐ 8" square blue print (rows)
- ☐  $1\frac{1}{3}$  yards blue stripe (outer border)
- ☐  $\frac{3}{8}$  yard light blue print (binding)
- ☐  $2\frac{5}{8}$  yards backing fabric
- ☐ 47"-square batting

### CUT FABRICS

Cut pieces in the following order.

**From dark blue print, cut:**

- ☐ 2- $2\frac{1}{2} \times 30\frac{1}{2}$ " inner border strips
- ☐ 2- $2\frac{1}{2} \times 26\frac{1}{2}$ " inner border strips
- ☐ 4- $2\frac{1}{2} \times 10\frac{1}{2}$ " rectangles
- ☐ 14- $2\frac{1}{2} \times 6\frac{1}{2}$ " rectangles
- ☐ 4- $2\frac{1}{2} \times 4\frac{1}{2}$ " rectangles
- ☐ 23- $2\frac{1}{2}$ " squares



## Instructions

### From white print, cut:

- 16-2½×6½" rectangles
- 8-2½×4½" rectangles
- 8-2½" squares

### From blue print, cut:

- 4-2½" squares

### From blue stripe, fussy-cut lengthwise:

- 4-4½×40" outer border strips

### From light blue print, cut:

- 4-2½×42" binding strips

## ASSEMBLE ROWS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

**1.** Sew together two dark blue print 2½×6½" rectangles, two white print 2½" squares, and one dark blue print 2½×10½" rectangle to make Row A (**Diagram 1**). The row should be 2½×26½" including seam allowances. Repeat to make a second Row A.



Row A  
Diagram 1



Row B  
Diagram 2



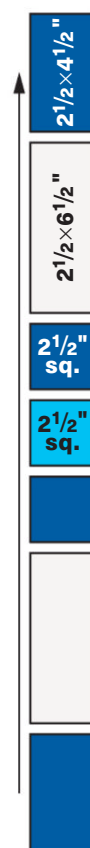
Row C  
Diagram 3



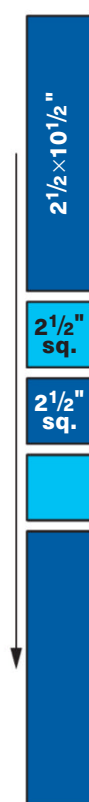
Row D  
Diagram 4



Row E  
Diagram 5



Row F  
Diagram 6



Row G  
Diagram 7

**2.** Join three dark blue print 2½×6½" rectangles and two white print 2½×4½" rectangles to make Row B (**Diagram 2**). The row should be 2½×26½" including seam allowances. Repeat to make a second Row B.

**3.** Sew together two dark blue print 2½×6½" rectangles, two white print 2½×6½" rectangles, and one dark blue print 2½" square to make Row C (**Diagram 3**). The row should be 2½×26½" including seam allowances. Repeat to make a second Row C.

**4.** Join two white print 2½×6½" rectangles, three dark blue print 2½" squares, and two white print 2½×4½" rectangles to make Row D (**Diagram 4**). The row should be 2½×26½" including seam allowances. Repeat to make a second Row D.

**5.** Sew together five dark blue print 2½" squares, two white print 2½×6½" rectangles, and two white print 2½" squares to make Row E (**Diagram 5**). The row should be 2½×26½" including seam allowances. Repeat to make a second Row E.

**6.** Join two dark blue print 2½×4½" rectangles, two white print 2½×6½" rectangles, two dark blue print 2½" squares, and one blue print 2½" square to make Row F (**Diagram 6**). The row should be 2½×26½" including seam allowances. Repeat to make a second Row F.

**7.** Sew together two dark blue print 2½×10½" rectangles, two blue print 2½" squares, and one dark blue print 2½" square to make Row G (**Diagram 7**). The row should be 2½×26½" including seam allowances.



## Instructions

### ASSEMBLE QUILT TOP

**1.** Referring to **Quilt Assembly Diagram**, lay out rows A-G. Sew together rows, aligning seams that abut. Press seams in one direction to make quilt center. The quilt center should be  $26\frac{1}{2}$ " square including seam allowances.

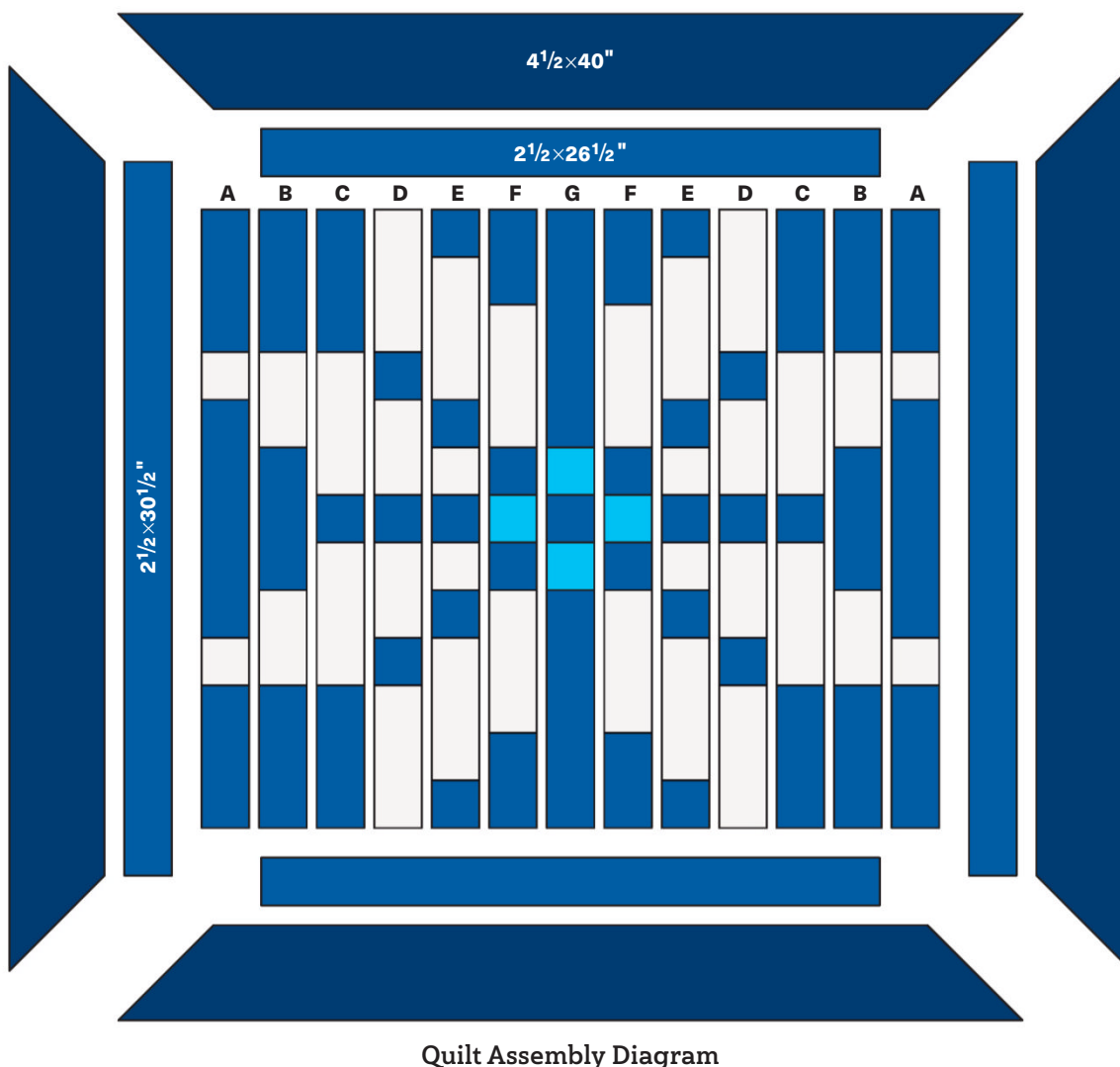
**2.** Sew dark blue print  $2\frac{1}{2}\times 26\frac{1}{2}$ " inner border strips to opposite edges of quilt center. Add dark blue print  $2\frac{1}{2}\times 30\frac{1}{2}$ " inner border strips to remaining edges. Press seams toward inner border. The quilt top should now be  $30\frac{1}{2}$ " square including seam allowances.

**3.** Aligning midpoints, pin a blue stripe  $4\frac{1}{2}\times 40$ " outer border strip to top edge of quilt center. Beginning and ending seam  $\frac{1}{4}$ " from corners of quilt center, sew strip to quilt center. Repeat to add an outer border strip to bottom edge. In same manner, join remaining outer border strips to side edges of quilt center, mitering corners, to complete quilt top. (For details, see **Miter Borders**, page 93.) Press seams toward outer border.

### FINISH QUILT

**1.** Layer quilt top, batting, and backing; baste. Quilt as desired.

**2.** Bind with light blue print binding strips.



## One Last Stitch: Frame

DESIGNER: Katie Nolan, page 96



### Materials

#### FINISHED PROJECT: 6" square

- ☐  $10\frac{1}{2}$ " square tan 28-count linen
- ☐ Embroidery hoop
- ☐ Tapestry needle: size 26
- ☐ Embroidery floss: white, light pink, dark pink, magenta, lavender, purple, light green (DMC 3865, 3609, 3805, 718, 25, 33, 955)
- ☐ 10"-square batting
- ☐ 6"-square cardboard
- ☐ Hand-sewing thread
- ☐ Frame with 6"-square opening: white

**TO ORDER A KIT** of fabric, embroidery floss, and a needle for \$18 plus shipping, visit [etsy.com/shop/CountYourStitchesCo](https://www.etsy.com/shop/CountYourStitchesCo).

### CROSS-STITCH DESIGN

The Cross-Stitch Pattern and Color Key are on page 91. Use two strands of embroidery floss and make each stitch over two threads (called stitching 2 over 2).

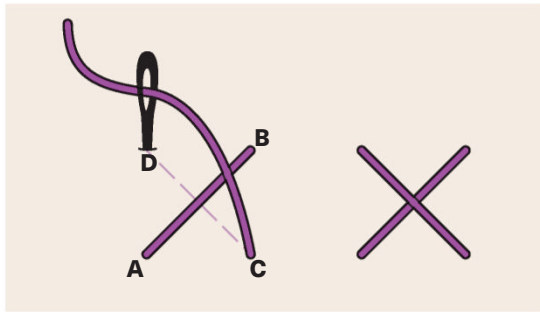
**1.** Fold tan linen  $10\frac{1}{2}$ " square in half horizontally and vertically to find center. Press lightly and unfold. Center cloth in embroidery hoop; pull cloth taut and tighten screw.



## Instructions

**2.** Referring to Cross-Stitch Pattern and Color Key, use tapestry needle and embroidery floss in colors indicated to cross-stitch the design.

To make a single cross-stitch, pull needle up at A (**Cross-Stitch Diagram**), insert it back into fabric at B, bring it up at C, and push it down at D. Repeat to make the desired number of cross-stitches. Weave final stitch tails under previous stitches; trim ends.



Cross-Stitch Diagram

**3.** Remove cross-stitched square from hoop and place it facedown on a soft towel. Press with a warm iron.

### FINISH PROJECT

**1.** Place cross-stitched square facedown. Center batting 10" square and cardboard 6" square on cross-stitched square (**Diagram 1**).

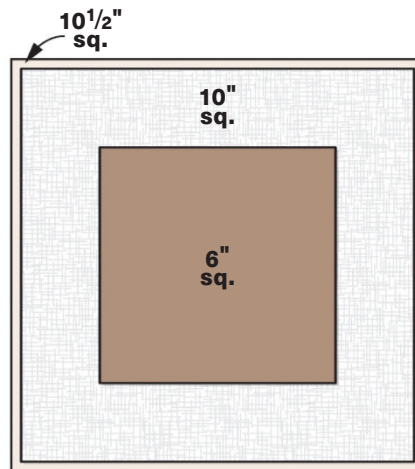


Diagram 1

**2.** Making sure design remains centered, wrap opposite edges of cross-stitched square and batting over edges of cardboard (**Diagram 2**). Use sewing thread to make long hand-stitches between the two edges (similar to shoelaces). Repeat with remaining edges.

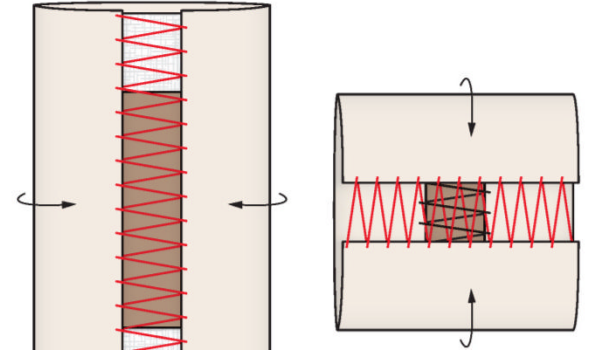
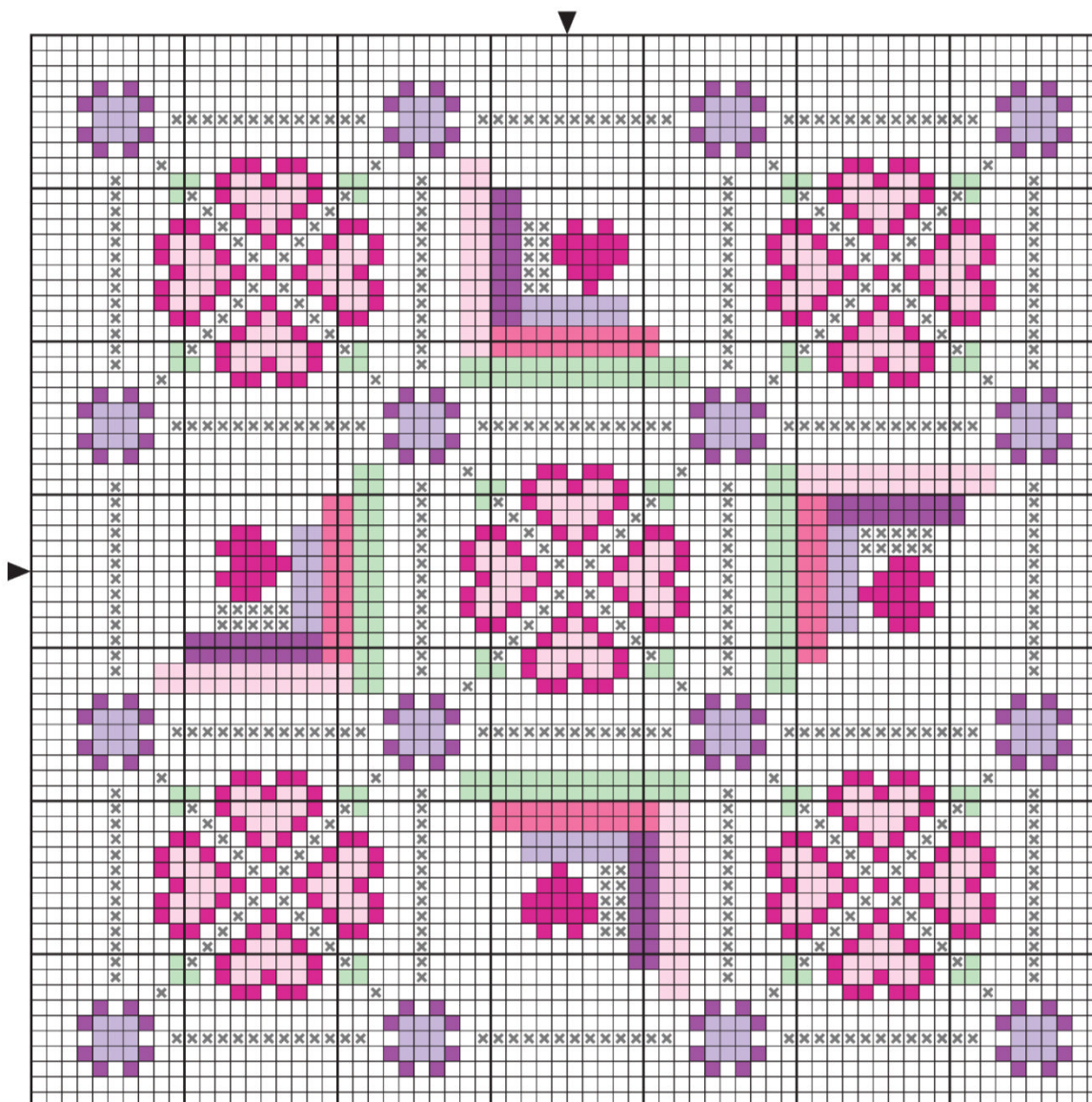


Diagram 2

**3.** Mount design in frame to complete project.

DESIGNER: Katie Nolan (Instagram @countyourstitchesdesigns)



Cross-Stitch Pattern

### COLOR KEY

-  White (DMC3865)
-  Light Pink (DMC3609)
-  Dark Pink (DMC3805)
-  Magenta (DMC718)
-  Lavender (DMC25)
-  Purple (DMC33)
-  Light Green (DMC955)



# Back to Basics

Refer to these tips and techniques when you need information to make a project.

## MAKE AND USE TEMPLATES

### MAKE TEMPLATES

A template is a pattern made from extra-sturdy material so you can trace around it many times without wearing away the edges. Acrylic templates for many common shapes are available for purchase at quilt shops. Or you can make your own by duplicating printed patterns on template plastic.

To make permanent templates, purchase easy-to-cut template plastic, available at quilt shops and crafts supply stores. Lay the plastic over a printed pattern. To ensure straight lines, accurate corners, and permanency, use a ruler and permanent marker to trace the pattern onto the plastic.

For hand piecing and appliqué, make templates the exact size finished pieces will be (without seam allowances). For hand piecing, this means tracing the patterns' dashed lines.

For machine piecing, make templates that include seam allowances by tracing the patterns' solid and dashed lines onto the template plastic.

For easy reference, mark each template with its letter designation, grain line (if noted by an arrow on the pattern), and block or quilt name. Also mark the matching point of each corner on the seam line. (Matching points may be indicated by dots on the printed patterns.) Cut out traced shapes on the outside lines. Using a pushpin, make a hole in the template at each matching point. The hole must be large enough to accommodate the point of a pencil or marking pen.

Verify each template shape and size by placing it over its printed pattern. Templates must be accurate because errors, however small, compound many times as you assemble a quilt. To check the accuracy of your templates, make a test block before cutting the fabric pieces for an entire quilt.

### USE TEMPLATES

To trace a template on fabric, use a pencil, a white dressmaker's pencil, chalk, or a fabric marker that makes a thin, accurate line. Do not use a ballpoint or ink pen; the lines may bleed if washed. Test all marking tools on a fabric scrap before using them on pieces for a quilt.

To make pieces for hand piecing, place a template facedown on the wrong side of the fabric and trace. If desired, mark the matching points on the corners of the seam lines. Reposition the template at least  $\frac{1}{2}$ " away from the previous tracing (**Diagram 1**), trace again, and repeat.

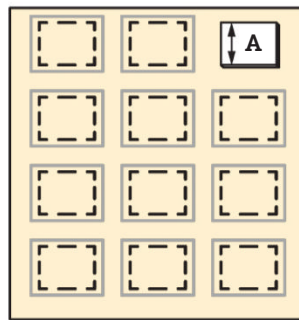


Diagram 1

To make pieces for hand appliqué, place a template faceup on the right side of the fabric and trace. The lines you trace on the fabric are the sewing lines. Mark cutting lines  $\frac{1}{4}$ " outside the sewing lines, or estimate the distance by eye when cutting out the pieces with scissors. For hand piecing, add a  $\frac{1}{4}$ " seam allowance; for hand appliqué, add a  $\frac{3}{16}$ " seam allowance.

Because templates used to make pieces for machine piecing have seam allowances included, you can use common tracing lines for efficient cutting. Place a template facedown on the wrong side of the fabric and trace. Mark the corner matching points through the holes in the template; they should be right on the seam lines. Reposition the template with no space between it and the previous tracing (**Diagram 2**), trace again, and repeat. Using a rotary cutter and ruler, cut out pieces, cutting precisely on the drawn lines.

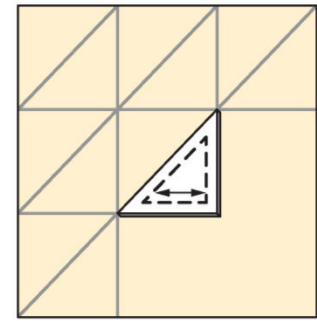


Diagram 2

### SET-IN SEAMS

The key to sewing angled pieces together (setting in seams) is carefully aligning marked matching points (dots on **Diagram 3**). Here two diamonds and one square—a common type of set-in seam—are used to illustrate the process. Whether you're stitching by machine or hand, start and stop sewing precisely at the matching points and backstitch to secure seam ends.

### BY MACHINE

Make an angled unit by sewing two diamonds together between matching points along a pair of edges (**Diagram 3**).

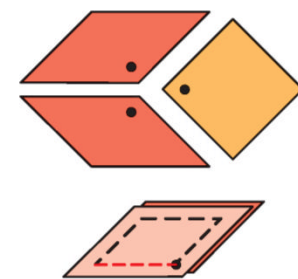


Diagram 3

With right sides together, pin one edge of the angled unit to one edge of the square (**Diagram 4**). Align matching points at each end, pushing a pin through both fabric layers to check alignment. Machine-stitch precisely between matching points, backstitching at seam ends. Remove unit from sewing machine.

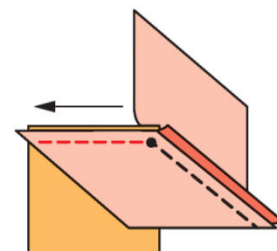


Diagram 4



Bring adjacent edge of angled unit up and align it with the next edge of the square (**Diagram 5**). Insert a pin in each corner to align matching points as before. Machine-stitch between matching points. Press seams away from set-in piece (the square).

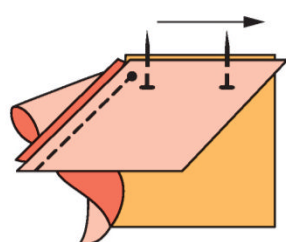


Diagram 5

### BY HAND

Make an angled unit by sewing two diamonds together between matching points along a pair of edges (**Diagram 3**).

With right sides together, pin one edge of the angled unit to an edge of the square (**Diagram 6**). Use pins to align matching points.

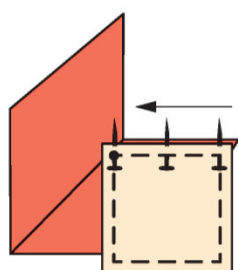


Diagram 6

Hand-sew the seam from the open end of the angled unit to the matching point in the corner. Remove pins as you sew. Backstitch at the corner to secure stitches. Do not sew into the  $\frac{1}{4}$ " seam allowance and do not cut your thread.

Bring the adjacent edge of the square up and align it with the next edge of the angled unit. Insert a pin in each corner to align matching points as before and pin remainder of the seam (**Diagram 7**). Hand-sew seam from inside corner to open end of the angle, removing pins as you sew. Press seams away from set-in piece (the square).

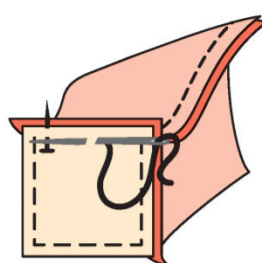


Diagram 7

### MITER BORDERS

To add a border with mitered corners, pin a border strip to one edge of the quilt top, matching centers. Sew together, beginning and ending seam  $\frac{1}{4}$ " from quilt top corners (**Diagram 8**). Allow excess border fabric to extend beyond edges of quilt top. Repeat with remaining border strips. Press seams toward border strips.

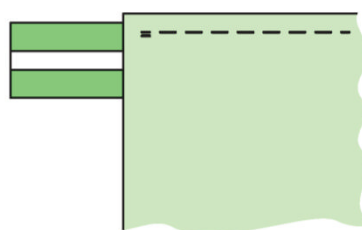


Diagram 8

At a corner, lap one border strip over the other (**Diagram 9**). Align the edge of a  $90^\circ$  triangle with the raw edge of the top strip so that the long edge of the triangle intersects the border seam in the corner. With a pencil, draw along edge of triangle from seam out to the raw edge. Place bottom border strip on top and repeat the marking process.

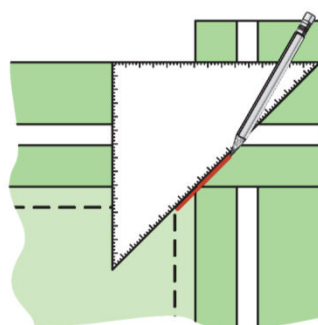


Diagram 9

With right sides together, match marked seam lines and pin (**Diagram 10**). Beginning with a backstitch at the inside corner, sew strips together, stitching exactly on marked lines. Check the right side to make sure the corner lies flat. Trim excess fabric, leaving a  $\frac{1}{4}$ " seam allowance. Press seam open. Mark and sew remaining corners in same manner.

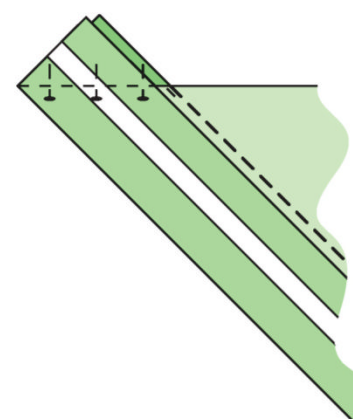
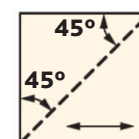


Diagram 10

### CUT BIAS STRIPS

Strips for curved appliqué pieces and binding curved edges should be cut on the bias (diagonally across the grain of a woven fabric), which runs at a  $45^\circ$  angle to the selvage, because it has the most stretch.

To cut bias strips, begin with a fabric square or rectangle; if necessary, square up the left edge with an acrylic ruler. Make a cut at a  $45^\circ$  angle to the left edge (**Bias Strip Diagram**). Handle the diagonal edges carefully to avoid distorting the bias. To cut a strip, measure the desired width from the  $45^\circ$  cut edge; cut parallel to the edge. Cut enough strips to total the length needed.



Bias Strip Diagram



## COMPLETE QUILT

Cut and piece backing fabric to measure at least 4" bigger on all sides than the quilt top. Press seams open. With wrong sides together, layer quilt top and backing fabric with batting in between; baste. Quilt as desired. Trim batting and backing fabric even with the quilt top edges.

The binding for most quilts is cut on the straight grain of the fabric. If your quilt has curved edges, cut binding strips on the bias (see *Cut Bias Strips*, page 93). Cutting instructions for the projects in this issue specify the number of binding strips or a total length needed to finish the quilt. Instructions also specify enough width for a French-fold (also called double-layer) binding because it's easier to apply and adds durability.

Join strips with diagonal seams to make one continuous binding strip (**Diagram 11**). Trim excess fabric, leaving  $\frac{1}{4}$ " seam allowances. Press seams open. Fold one end of the binding strip under 1" (**Diagram 12**); press. With wrong side inside, fold strip in half lengthwise and press (**Diagram 13**).

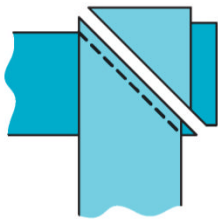


Diagram 11



Diagram 12



Diagram 13

Beginning in center of one edge, place binding strip against right side of quilt top, aligning binding strip raw edges with quilt top raw edge (**Diagram 14**). Begin sewing the

binding in place 2" from the folded end. Stop sewing when you are  $\frac{1}{4}$ " (or a distance equal to the seam allowance you're using) from the corner, backstitch, and clip threads. Remove quilt from under the sewing machine presser foot.



Diagram 14

Fold binding strip up, creating a diagonal fold, and finger-press (**Diagram 15**).

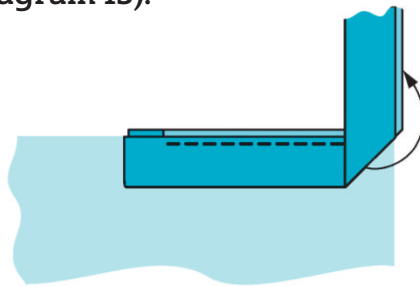


Diagram 15

Holding diagonal fold in place with your finger, bring binding strip down in line with next edge of quilt top, making a horizontal fold that aligns with the quilt edge (**Diagram 16**).

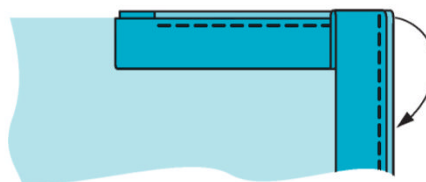


Diagram 16

Start sewing again at top of horizontal fold, stitching through all layers. Sew around quilt, turning each corner in the same manner.

When you return to the starting point, encase binding strip raw edge inside the folded end (**Diagram 17**). Finish sewing to the starting point (**Diagram 18**).

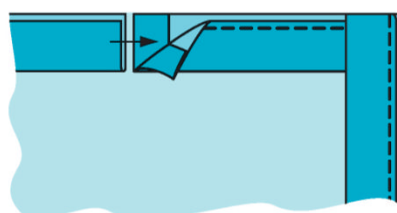


Diagram 17

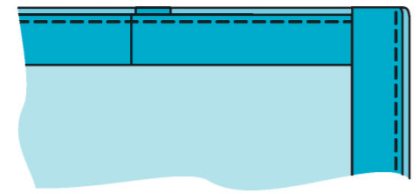


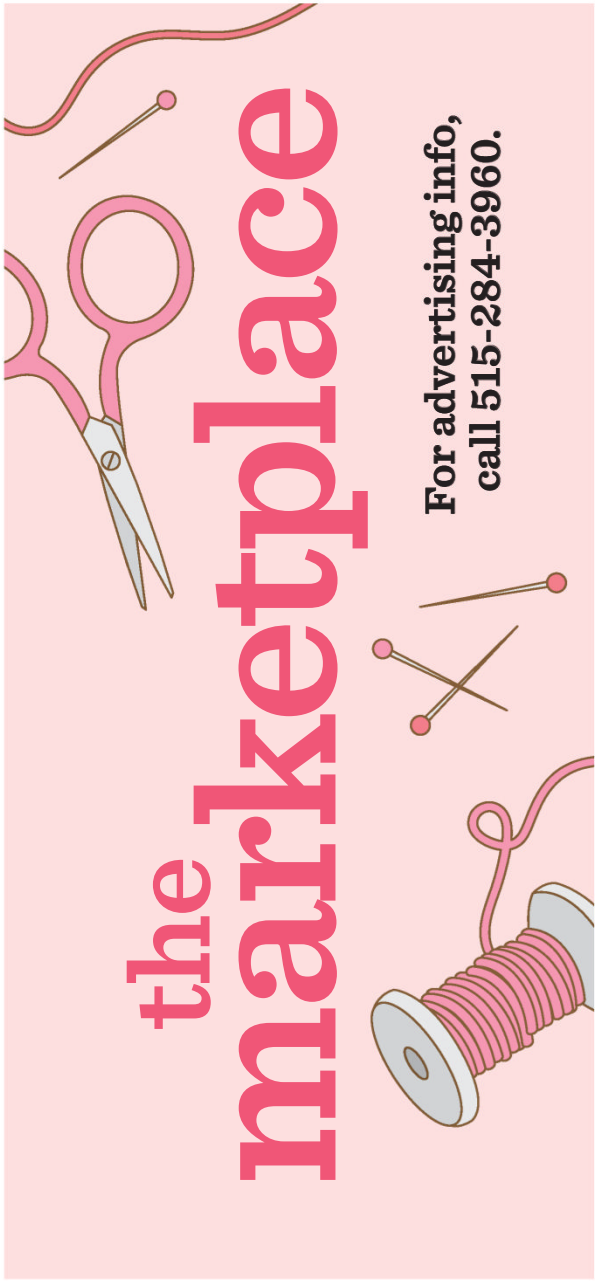
Diagram 18

Turn binding over each edge to the back. Hand-stitch binding to backing fabric, making sure to cover the machine stitching.

To make mitered corners on the back, hand-stitch up to a corner; fold a miter in the binding. Take a stitch or two in the fold to secure it. Stitch the binding in place up to the next corner. Finish each corner in the same manner.

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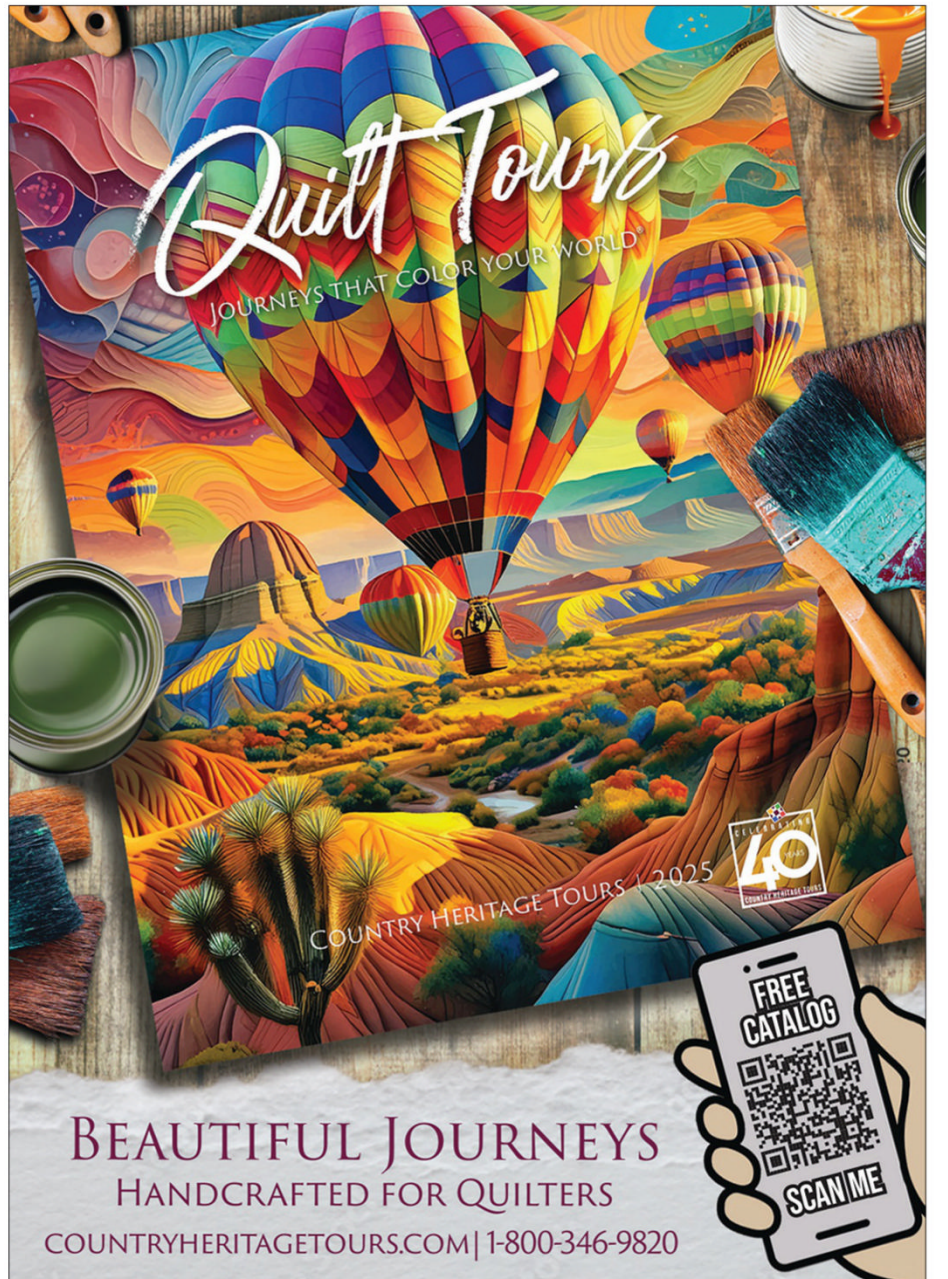
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# One Last Stitch

Frame a “quilt” of Log Cabin and heart blocks plus sweet sashing.

DESIGNER **Katie Nolan** PHOTOGRAPHER **Jason Donnelly**



Instructions  
can be found  
on page 90.



**Katie Nolan**

@countyourstitchesdesigns  
on Instagram

Designer Katie Nolan, who comes from a family of quilters, began designing cross-stitch patterns based on quilts and quilt blocks as a creative counterpoint to life as a military spouse and parent of two.

**TO ORDER A KIT** of materials including fabric, embroidery floss, and a needle (picture frame and batting not included) for \$18 plus shipping, visit [etsy.com/shop/CountYourStitchesCo](https://etsy.com/shop/CountYourStitchesCo).

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Pick A Petal is a 6 month Template of the Month program. Starting April 2025, each month you will receive the written instructions and templates (and fabrics if you have signed up for this option) to complete your blocks. The finished quilt size will be 72" square.

You will also receive access to videos by Jen Kingwell about how she puts together each block. Videos will be distributed through the program's Facebook Group. You will also receive FREE access to Jen's online classes on Applique and Hand Piecing.

Ask your local quilt shop for more information.



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